

SEPTEMBER 12, 1953

MOTION PICTURE HERALD

*Exhibitors Name
The Stars of
Tomorrow* ☆ ☆ ☆

"New Screen Techniques"

— A Review by Terry Ramsaye

REVIEWS (In Product Digest): A LION IS IN THE STREETS, SABRE JET, VICKI

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DR. LEO'S REPORT ON THE AMERICAN FEMALE!



"Do you dream
of movie
stars?"



"Just
M-G-M
stars,
Doctor."

* American females from 9 to 90 will love those great M-G-M attractions that were screened at M-G-M's "SEE FOR YOURSELF" Conference in California last week. SEE FOR YOURSELF at the nationwide Trade Shows and TELL THE WOMEN!

** And females all over the world.*

WOMEN DECIDE WHAT MOVIES MEN GO TO!



"MOGAMBO"—Girls from 9 to 90 get Technicolor goose-pimples at the battle of the sexes, as well as at the battle of the gorillas. Better than "King Solomon's Mines." Clark Gable, Ava Gardner are sensational. Filmed on safari in Africa, greatest of them all!

"KISS ME KATE"—Those famed love songs by Cole Porter that make the ladies swoon are even more romantic in M-G-M's BIG Technicolor production of the famed stage hit of two continents. Kathryn Grayson, Howard Keel (*those "Show Boat" sweeties*) ecstatically reunited. Sure-fire feminine!

"ALL THE BROTHERS WERE VALIANT"—Oh! how the ladies will love this swashbuckling Technicolor adventure spectacle. Brother against brother for a beautiful bride. Whale hunts, South Sea romance, pearl fortunes—its got everything! Star power: Robert Taylor, Stewart Granger, Ann Blyth.

"TAKE THE HIGH GROUND!"—High, wide and handsome Ansco color entertainment starring Richard Widmark, Karl Malden and beautiful new favorite Elaine Stewart. Mothers, sisters, sweethearts will watch this stirring, funny story of their lads in the training camps with fascinated enjoyment.

"ESCAPE FROM FORT BRAVO"—Feminine hearts will flutter when a Southern belle secretly helps the escape of prisoners and yields to romance. Ansco color wilderness backgrounds. Savage Apache sequence. William Holden, gorgeous Eleanor Parker, John Forsythe and cast of hundreds.

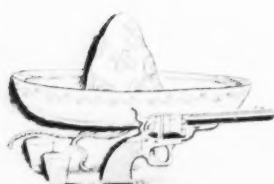
"TORCH SONG"—The star beloved by all women Joan Crawford co-starring with Michael Wilding follows her "Sudden Fear" triumph with a powerful romance in which the man you'd least expect her to fall in love with gets under her skin. Joan for the first time in Technicolor is marvelous!

"EASY TO LOVE"—A holiday treat that every guy will *have* to take his gal to see. It's Esther Williams' top Technicolor attraction, musically joyous, brilliant in spectacular wonders. Filmed in Cyprus Gardens, Florida in the magnificent M-G-M manner. Van Johnson and Tony Martin both in love with Esther!

"RHAPSODY"—No woman could resist this powerful love story of the musical world, with its Continental backgrounds, filmed in Technicolor. Elizabeth Taylor as the wealthy girl who *must* dominate her men. New star Vittorio Gassman and stage star John Ericson as the men desperately in love.

PLUS MORE M-G-M BIG ONES! AND THE MEN WILL BE EQUALLY SOLD!

BIG WARNER BROS. TRADE SHOW SEPT. 21



Drink the Mexican beer

Live on a time-bomb beyond tl

Get mad - get wild — get ki



GARY COOPER

AS THE 'GRINGO GIANT'

NEW GLORY FO
year's 'Best

BLONDIE

CO-STARRING
RUTH ROMAN · ANITA LOPEZ

Winner of this ye

WRITTEN BY
PHILIP YORDAN

Music Composed and
Conducted by Dimitri Tiomkin

PRODUCED BY
MILTON SPERLING · I

ALL ITS THRILLS MORE THRILLING WITH **WARNERPH**



, smoke the black cigar, wipe the blood off your chin.
 ne border - sweat out the brawls, the bandits, the heat.
 lled - but don't touch her kind of woman!

R BARBARA STANWYCK

AS HIS 'WOMAN OF THE DIABLO'

IR GARY! Winner of this
 Actor' Academy Award!

BLOWING WILD

HONY QUINN

ar's Academy Award for 'Best Supporting Actor'!

FRANKIE LAINE SINGS 'BLOWING WILD' the ballad
 featured in the sensational musical background by Academy
 Award composer Dimitri Tiomkin



DIRECTED BY HUGO FREGONESE • A UNITED STATES PICTURES PRODUCTION • DISTRIBUTED BY WARNER BROS.

ONIC SOUND THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE SCREENS

ALBANY
 Warner Screening Room
 110 N. Pearl St. • 12:30 P.M.

ATLANTA
 20th Century-Fox Screening Room
 197 Walton St. N.W. • 2:00 P.M.

BOSTON
 RKO Screening Room
 122 Arlington St. • 2:30 P.M.

BUFFALO
 20th Century-Fox Screening Room
 290 Franklin St. • 8:00 P.M.

CHARLOTTE
 20th Century-Fox Screening Room
 308 S. Church St. • 2:00 P.M.

CHICAGO
 Warner Screening Room
 1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
 RKO Palace Th. Screening Room
 Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
 Warner Screening Room
 2300 Payne Ave. • 8:30 P.M.

DALLAS
 20th Century-Fox Screening Room
 1863 Wood St. • 2:00 P.M.

DENVER
 Paramount Screening Room
 2100 Stout St. • 2:00 P.M.

DES MOINES
 Paramount Screening Room
 1125 High St. • 12:45 P.M.

DETROIT
 Film Exchange Building
 2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
 20th Century-Fox Screening Room
 326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
 Florida Theatre Bldg. Sc. Rm.
 128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
 20th Century-Fox Screening Room
 1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
 Warner Screening Room
 2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
 20th Century-Fox Screening Room
 151 Vance Ave. • 12:15 P.M.

MILWAUKEE
 Warner Theatre Screening Room
 212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
 Warner Screening Room
 1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
 Warner Theatre Projection Room
 70 College St. • 2:00 P.M.

NEW ORLEANS
 20th Century-Fox Screening Room
 200 S. Liberty St. • 8:00 P.M.

NEW YORK
 Home Office
 321 W. 44th St. • 2:15 P.M.

OKLAHOMA
 20th Century-Fox Screening Room
 10 North Lee St. • 1:30 P.M.

OMAHA
 20th Century-Fox Screening Room
 1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
 Warner Screening Room
 230 No. 13th St. • 2:00 P.M.

PITTSBURGH
 20th Century-Fox Screening Room
 1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
 Star Sc. Rm.
 925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
 20th Century-Fox Screening Room
 316 East 1st South • 1:00 P.M.

SAN FRANCISCO
 Republic Screening Room
 221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
 Modern Theatre
 2400 Third Ave. • 10:30 A.M.

ST. LOUIS
 S'renco Screening Room
 3143 Olive St. • 1:00 P.M.

WASHINGTON
 Warner Theatre Building
 13th & E. Sts. N.W. • 1:30 P.M.



AL LIGHTMAN

444 WEST 56TH ST.
NEW YORK

To the Exhibitors
of the United States
and Canada

Dear Friends:

I am honored indeed to have the members of the
20th Century-Fox distribution department set
aside the period of August 30th to October 3rd
for an Al Lichtman Testimonial.

And I want to thank all the exhibitors who are
so wholeheartedly cooperating in this Testimonial.
I deeply appreciate the support given to our sales
organization by my exhibitor friends.

Sincerely



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 11

September 12, 1953



Stars of Tomorrow

ONCE again the exhibitors of the United States and Canada have voted on their choices of the Stars of Tomorrow. For thirteen years The HERALD has been conducting this annual balloting which is as eagerly watched in Hollywood as in exhibition. In no one of the many complex problems facing production is guidance more sought than in the matter of personalities. The cry is always for new faces but only a few of the new faces ever can become stars of the first magnitude. Exhibitors being at the point of contact with the theatregoers are in the best position to judge which men and women are most likely to develop into the fullness of stardom.

The accuracy of the exhibitors' judgment in this regard is attested by the fine prophesying they have done up to now. In the past dozen years the exhibitors have voted to the top rank of "Stars of Tomorrow" a significant number of screen personalities—Rita Hayworth in 1941 to Marilyn Monroe in 1952.

Congratulations are due to this year's "Stars of Tomorrow," led by the number-one choice of exhibitors, Janet Leigh. Thanks are also in order to the thousands of exhibitors who have cooperated in this worthwhile project.



Lo the Western!

THAT all has not been well in the field of the Western motion picture has been clear for several years. In a sense the reference to the low-budget Western in the production policy statement last week of Herbert J. Yates, president of Republic Pictures, may be taken as a kind of obituary of that type of feature.

Mr. Yates said, "The market for B pictures and small Westerns is finished. Formerly in this group we sold to around 8,000 theatres. Five thousand of these are now closed, and the remaining houses are in a precarious position."

The continuing vitality of the American West in its pioneer days as a story source of feature films of course is not impaired. However, the "series" Western, made on a modest budget and featuring a cowboy idol is having a difficult time. While Mr. Yates' statement draws attention to one facet of the situation—the closing of theatres where such films were especially popular—there are others.

Too many Westerns were built around the same plot elements. Even avid fans have difficulty in distinguishing one picture from another. The advent years ago of the singing cowboy stars—Gene Autry and Roy Rogers

—prolonged the life and popularity of the series Western but for a long time the type has needed other innovations. Tradition and the conservatism of exhibitors work against successful improvements in production values. Series Westerns in color often were passed over for reissues in black and white because the color films obviously had to command a higher rental due to increased production costs. However, the most important factor of all is that theatres which play series Westerns encounter direct competition from the many available old Westerns of the same general character—free—day after day on television.



Work for COMPO

VIRTUALLY all the resources of COMPO in terms of money, time and manpower have been devoted to the campaign for the repeal of the admission tax. That fight will and must go on. In the period between now and early in 1954 there will be a certain respite from major activity in this regard. Congress proved when it passed almost unanimously the Mason Bill that it understands the industry's case. Steps need to be taken to insure that, in the midst of other appeals for tax repeal, Congress does not forget relief for motion picture theatres.

As important as relief from discriminatory taxation is, it is not the only purpose for which COMPO was established. With the experience and maturity gained in working together in the tax campaign COMPO members now have the opportunity to tackle other matters as well. The need for action continues on a number of fronts.

Mark Twain used to remark—"Everybody talks about the weather but no one does anything about it." And so it has been with public relations in the film industry—lots of talk but little or no action. There is one important field for COMPO. Another that should be mentioned now is the coordination of efforts and exchange of viewpoints with respect to the new processes of the screen including stereophonic sound. In no other organization are producers, distributors, exhibitors and equipment makers represented. A COMPO-sponsored round table on the new techniques would be constructive.

How COMPO could help improve public relations and serve as a forum for airing all-industry viewpoints on the new techniques and their applications to theatres are two topics that might be considered at the general meeting of COMPO scheduled to be held at the Hotel Astor, New York, September 21 and 22.

—Martin Quigley, Jr.

Letters to the Herald

Tax Fight Not Over

TO THE EDITOR:

It seems that COMPO did the best job possible for the repeal of the Movie Admission Tax but failed.

As I see it, the entire industry should pull 100 per cent together before the next session of Congress and close all theatres for at least one week December 18-24, inclusive. This would let all members of Congress realize our plight with *Dark Main Streets* from coast to coast.

Where an exhibitor has losing theatres, he should close until repeal of the tax is accomplished before giving a theatre another try. This should give COMPO the additional ammunition to accomplish our mission.

Let COMPO get pledges from all theatres that haven't closed already besides a fee from each for the next bout of the repeal fight.—C. V. MARTINA, *Martina Theatre Corporation, Albion, New York.*

Repeal Is Vital

TO THE EDITOR:

I can see only one thing that can save our sick industry. It is not any type of novelty such as 3-D, or is it better movies. It is a complete repeal of the 20 per cent killer of a tax. This tax must be exterminated if our hard hit industry is to survive. We cannot and we must not settle for any kind of so-called tax relief that simply cuts the tax. The only kind of tax for our industry is a repealed one.

Walter Brooks had a good idea that he let the public know about in the August 15 Managers' Round Table section of The HERALD. In my opinion, this would be the most likely type of tax repeal to pass the Congress and get the approval of our President. If all amusements charging 55 cents or less were to be free of tax it would benefit nearly all the theatres. This type of change in the Internal Revenue Code would be the only type of change that would be agreeable outside of complete tax repeal.

If we are to get this tax relief we must keep all of our friends in Congress. We cannot afford to lose one. If we are to keep our friends we must write to all Congressional leaders and to our own Senators and our Representatives. We must write letters of thanks to Senator Eugene Millikin, Senator William Knowland, Rep. Joseph Martin, Rep. Charles Halleck, Rep. Daniel Reed and a special message of thanks to Rep. Noah M. Mason, author of H. R. 157, the bill to repeal the tax.

We cannot forget our own Congressmen either; they must be thanked. If we can keep

all our friends in Congress, we cannot lose. I have already sent letters to the leaders of Congress. I have only received a letter from Mr. Mason as yet. He has assured me that he does "expect to continue my support of this measure."

I cannot see where any form of 3-D will save our industry. I am a manager of a small town theatre, and by the time I could install 3-D at the present price I'd be out of business. People don't want to see a new dimension. All the public wants is good movies at a low price. If we are forced to raise our prices because of the tax, people will stay at home and watch TV. I know that if I were in their place, I'd stay home. We are giving them the best movies ever without any new screen techniques. All we need is lower prices. If we are to have lower prices, or if prices are to stay the same, we must have the unfair ticket tax repealed.—VICTOR PROFUGHI, *Dixon Theatre, Dixonville, Pa.*

Star Appeal

TO THE EDITOR:

Recently, I have heard much comment on a certain type of publicity that young female stars are getting in fan magazines. This publicity is attained by posing with their small babies and entire families. Our industry is built on a certain amount of "Sex Appeal", and when these young ladies pose with their children, it kills most of that appeal. I don't think they realize what damage this is doing them, but it is time they understand this can do much damage at the box office. To mention two that I personally know have been hurt are Jane Powell and June Allyson. You can pick up most any magazine and find this type of publicity.

Would it be a good idea to run an editorial on the effect this is having? These young stars seem to think that by advertising how serene their home life seems to be is good publicity, but in doing so they kill the sex appeal that is more precious than any other draw at the box office. The case of Marilyn Monroe shows how much we need sex appeal at the box office.—*Independent Exhibitor, Shelby, N. C.*

Family Films First

TO THE EDITOR:

Family pictures still are the best for small towns. They can be comedy, western, musical or drama, just so they suit adults and young alike. Country people like to bring the family for entertainment.—*Independent exhibitor, White River, South Dakota.*

MOTION PICTURE HERALD

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THE operation of television in Canada by the Government-owned Canadian Broadcasting Corporation has been unsuccessful financially, according to a CBC statement. A deficit of \$2,563,118 in seven months of operation was recorded. The three stations now in operation earned revenues of \$518,380 and capital outlay, largely Government loans, totalled \$1,875,934. Operating expenditures totalled \$3,148,615. There are 574,811 receiving sets in operation in the Dominion.

► Chicago judges are invoking an anti-riot act against youthful theatre vandals. Last week five youths involved in a disturbance at the Vogue theatre were given jail sentences ranging from 30 days to six months.

► Theatre exploitation methods will help the Walter Reade television station WTRV in Eatontown, N. J., get established as a commercial force in its area. Next week Walter Reade, Jr., president of the Reade circuit and of the television station, will be host at a dinner and cocktail party for 300 TV set distributors, dealers and servicemen. Featured will be a preview of the new station's programming and plans to assist dealers in the sale of sets.

► Installations of 3-D projection equipment in 31 U.S. exchange areas and four Canadian territories now total 3,815, according to distributors. New York leads with 450 installations, Los Angeles has 380, Dallas 241, and Washington 227.

► Budget troubles have prevented the Federal Civil Defense Administration from making any further plans for additional use of theatre television training programs. But officials say they still hope something can be worked out within their present money allowance.

► The British Board of Trade Journal, published Wednesday in London, reports a five per cent decrease in motion picture theatre attendance in Britain during the first quarter of this year, compared with the first 1952 quarter. Admissions for the quarter ended March 28,

On the Horizon

1953, totaled 328,471,000, against 345,596,000 for the like quarter last year. The figure for the 1953 quarter is 7.8 per cent ahead of the previous quarter, the final quarter of 1952, when the total of 304,819,000 admissions were reported.

► Business at New York City's big Broadway houses was bigger and better than ever during the Labor Day weekend. The pace setters were three holdovers: Columbia's "From Here to Eternity," Paramount's "Roman Holiday," and Warners' "Plunder of the Sun," which was coupled with a Dean Martin-Jerry Lewis stage show. At the Capitol, "Eternity" did \$83,000 worth of business over the weekend and headed for \$150,000 for seven days in its fifth week. At the Radio City Music Hall, "Roman" was expected to hit a fine \$165,000 for the second week, while "Sun" and Martin & Lewis racked up an excellent \$142,000 in their second and final week at the Paramount.

► The Commack drive-in theatre, Commack, L. I., has become the first drive-in publicly to join Theatre Network Television. It was announced Tuesday that the open-air operation has booked the telecast of the Marciano-LaStarza heavyweight title bout set for September 24. The picture will be projected on a screen five stories high, measuring 58 by 42 feet. At \$3.60 per person or \$14.40 per car, 500 tickets already had been sold by midweek.

► Newspaper columnists and easily influenced industry people in exhibition, distribution and production who are presently writing off 3-D as a novelty or a fad which will quickly pass, might find it enlightening to thumb back through yesteryear's pages and note how long and positively the same kind of people wrote off motion picture color.

► Legality of the Federal 20 per cent admissions tax as applied to theatres operating under a "donation" policy will be tested in federal court at Columbus, Ohio. Charles Sugarman, co-owner, Little theatre at Columbus, will file a "friendly" suit to recover the tax he said he was forced to pay on donations at the 321-seat house since the policy went into effect last November. The Little was billed for the tax by the Bureau of Internal Revenue, Mr. Sugarman said.

► A rich treat of remembrances and reflections will be coming up in two years for students and lovers of the motion picture art. Cecil B. DeMille who celebrated his 72nd birthday a little over three weeks ago, has signed a contract to write his autobiography. The film pioneer expects to have it ready for publication in 1955.

► The Senate Small Business Subcommittee hearings on motion picture trade practices are now available in printed form—a mammoth 952-page volume. The book includes transcripts of the hearings in Los Angeles in March and April, the hearings in Washington in April, May and July, and supplemental information filed by distributors and exhibitors.

► Look for a big drive next session to get Congress to boost the appropriations for the government's overseas information program. The argument will be that a "new team" has been put in charge of the program and needs the money to do its job right.

► The Bureau of Internal Revenue has started to crack down on too-liberal "entertainment" deductions claimed by large business and individual taxpayers.

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This week in pictures



IT WAS "SEE FOR YOURSELF" WEEK in Hollywood these recent days, as MGM's top executives from all over the nation descended upon the studio to hear and see the latest in product, technical developments, and policies. Above, an MGM technical achievement, a variable focus projection lens, is inspected by Howard Dietz, vice-president for advertising, publicity, and promotion; Charles Reagan, general sales manager; Dore Schary, studio head; and Arthur M. Loew, president of Loew's International. See page 24.



THIS IS THE BOARD OF DIRECTORS for 1953, for the Screen Writers Guild, in Hollywood. In left to right array, seated, are D. M. Marshman, Jr.; Valentine Davies, first vice-president; Adele Buffington; Richard Breen, president; Dorothy Hughes; Robert Pirosh; Everett Freeman. Standing, Barry Shipman, Beirne Lay, Jr., Warren Duff, James Webb, Richard Tregaskis; Frances Inglis, executive secretary; Morgan Cox, Ronald MacDougall; David Dortot, secretary; Harold Greene, Walter Reisch, and John Monks, Jr. Others on the board are Leonard Spiegelgass, treasurer; Charles Hoffman, Curtis Kenyon, Erna Lazarus, Harry Tugend; and Allen Rivkin, public relations director.



by the Herald

ANNOUNCING A DEAL, whereby Vitapix Corporation, owned by television stations, will distribute to its field 54-minute and full length versions of 26 pictures produced by Princess Pictures, which also will make its product available to theatres. The men are Frank E. Mullen, left, Vitapix president; and Burt Balaban, Princess president, at the New York announcement reception last week.



LETTING THE PUBLIC KNOW what's been happening to improve its entertainment. The scene is at the Wilder circuit's Commodore Theatre, at Portsmouth, Va. The display tells about stereophonic sound, and shows typical Voice of the Theatre speakers. Mel Diggs, manager, arranged the display.



WORLD PREMIERE of Warners' "Island in the Sky" at the Hollywood Paramount Theatre. Above, some of the celebrities who helped pay tribute to a picture which commemorates and dignifies aviation and its heroes. They are James H. McDivitt, regional vice-president of the Air Force Association; Robert Fellows, co-producer; William Wellman, director; John Wayne, star, and Larry Finley, master of ceremonies.

TELLING ABOUT the decision to have the Council of Motion Picture Organizations executive committee and board meet in New York later this month to consider anew the campaign to repeal the admissions tax, and other matters. At the right, Robert Coyne, special counsel; William C. Gehring, representing Al Lichtman; Truman Rembusch, and Herman Robbins.



by the Herald



by the Herald

INSPECTING the sheet music for "Legion Ball," marching song theme of Columbia's "Legion at Bat": Solita Palmer, composer; Ford Frick, Baseball Commissioner; and Paul Lavalie, Band of America conductor. The picture is about American Legion junior baseball sponsorship.



LOUIS ELLIMAN, left, in charge of Rank interests in Ireland, and that country's leading exhibitor, is in New York and Hollywood, learning about the new techniques.

SHOWMEN SELECT TEN BEST STARS OF TOMORROW

by WILLIAM R. WEAVER
Hollywood Editor

B LONDE, brown-eyed Janet Leigh ranks first among the Top Ten leaders in The HERALD'S thirteenth annual Stars of Tomorrow poll of America's motion picture theatre owners.

Gloria Grahame, Tony Curtis, Terry Moore, Rosemary Clooney, Julia Adams, Robert Wagner, Scott Brady, Pier Angeli and Jack Palance follow in that order.

The Stars of Tomorrow poll is The HERALD'S mid-season companion-survey to its 22-year-old Money-Making Stars poll, the industry's standard measure of talent values. Both polls are conducted by the sealed-ballot direct-mail system and present the aggregate findings of the nation's theatre operators, independent and circuit, in their close and constant contact with the cash customers.

The veracity of this straight-line pulse-taking procedure is validated by the record books. Notwithstanding the conspicuous circumstance that the hazards of professional life are more numerous and deadly in show business than in any other peacetime pursuit, more than 50 per cent of the 120 players voted Top Ten eminence in the 12 previous pollings have gone on to over-title billing.

This year's Number One Star of Tomorrow is no overnight success. She's been in pictures since 1946—in 21 of them, if the count is accurate—and her name has meant money on most marquees so long that her designation as a Star of Tomorrow will come as something of a surprise to a good many people who have been regarding her as a star of today. But this is the motion picture exhibitor's own poll, reflecting his first-hand interpretation of the opinion of his public, and there's no dissenting from his verdict. He says Miss Leigh is a Star of Tomorrow — The Star of Tomorrow — and that is final. Since this distinction invariably has been followed by elevation of its recipient, no matter how well up the ladder of Fame they may have stood when it came to them, not even Miss Leigh can consider the surprise other than pleasant.

Miss Leigh was discovered in 1946, quite accidentally, by Norma Shearer, who met her at a mountain sports resort operated by her parents and brought her to the attention of MGM studio executives, whose respect for Miss Shearer's perspicacity is legendary.



JANET LEIGH, Number One

Her name was Jeanette Morrison at the time, but it was as Janet Leigh that the studio introduced her to the screen in "The Romance of Rosy Ridge" opposite Van Johnson. Among the outstanding productions on her list of credits following that

quiet beginning are the sprightly musical, "Words and Music," the artistically hailed "Angels in the Outfield," the colorful remake, "Scaramouche," and of course the current "Houdini" in which she is co-starred with Tony Curtis, who is her husband and who trails her by two positions in the present poll. (It is an item of especial interest, quite apart from poll reference, that her list of credits includes, under date of 1950, a performance in "Jet Pilot," the John Wayne vehicle produced by Howard Hughes for RKO and still on that company's schedule of releases to come.)

Gloria Grahame's career tends to confirm the baseless legend that all pretty girls who go to Hollywood High School wind up movie stars, because that's what she did. Not directly, though. No. She was spotted, while a student there, by the stage producer, Howard Lang, and he whisked her off to San Francisco for a part in his production of "Good Night Ladies," which went on to a year's run in Chicago. She went on from Chicago to New York, worked there in the stage productions of "The Skin of Our Teeth," "The World's Full of Girls," "Highland Fling" and other plays, and got seen there by an MGM studio executive who — to make good that other baseless legend, that Hollywood talent has to go east to get discovered by Hollywood executives who think they have to go east

(Continued on page 16)

The Ten Winners

Combined Vote of Exhibitors

1. JANET LEIGH
2. GLORIA GRAHAME
3. TONY CURTIS
4. TERRY MOORE
5. ROSEMARY CLOONEY
6. JULIA ADAMS
7. ROBERT WAGNER
8. SCOTT BRADY
9. PIER ANGELI
10. JACK PALANCE

Circuit Exhibitors

1. Gloria Grahame
2. Janet Leigh
3. Tony Curtis
4. Terry Moore
5. Robert Wagner
6. Rosemary Clooney
7. Julia Adams
8. Scott Brady
9. Jack Palance
10. Pier Angeli

Independent Exhibitors

1. Janet Leigh
2. Tony Curtis
3. Gloria Grahame
4. Terry Moore
5. Rosemary Clooney
6. Julia Adams
7. Robert Wagner
8. Scott Brady
9. Pier Angeli
10. Leslie Caron



II. GLORIA GRAHAME



III. TONY CURTIS



IV. TERRY MOORE



V. ROSEMARY CLOONEY



VI. JULIA ADAMS



VII. ROBERT WAGNER



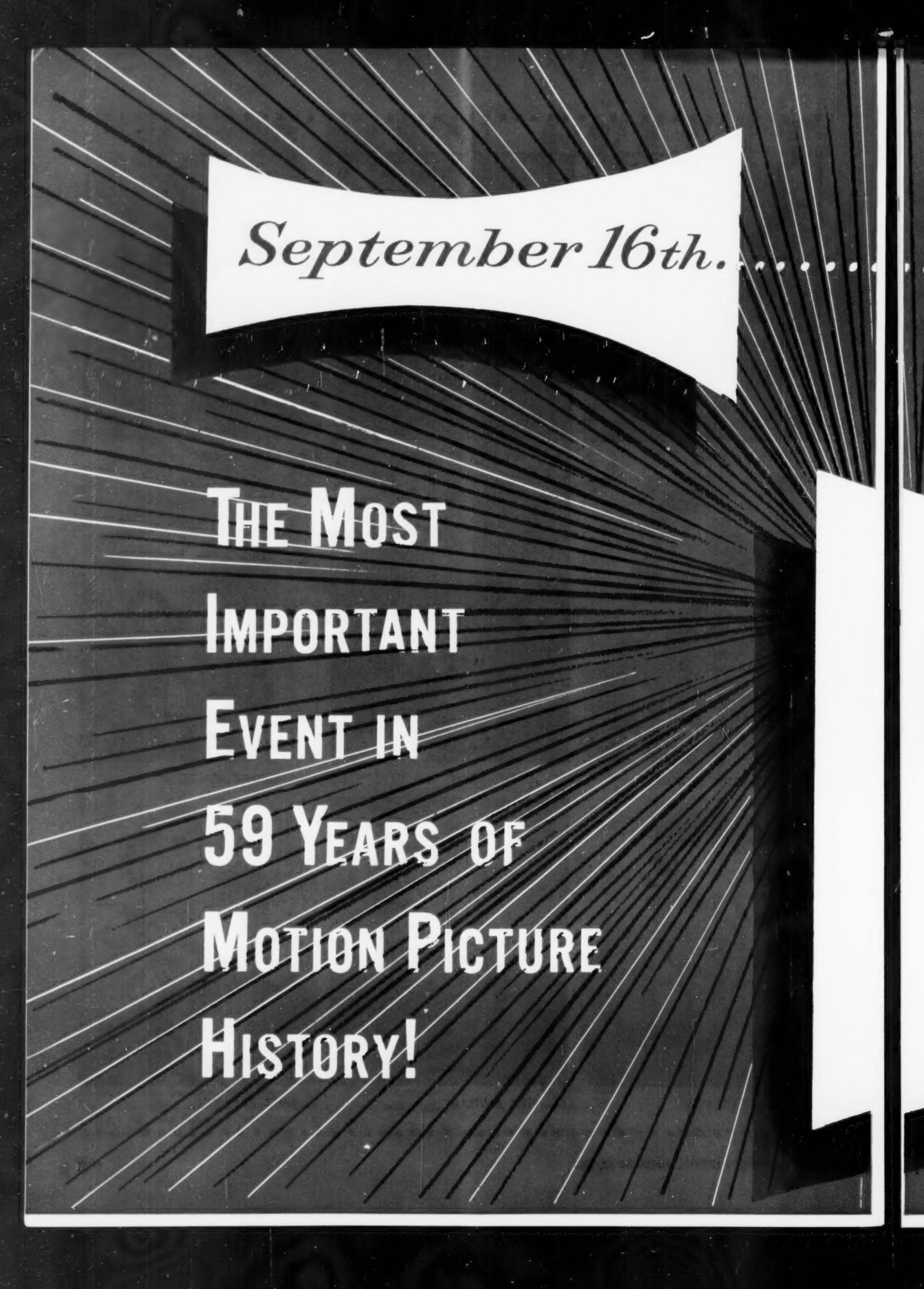
VIII. SCOTT BRADY



IX. PIER ANGELI



X. JACK PALANCE



September 16th.

**THE MOST
IMPORTANT
EVENT IN
59 YEARS OF
MOTION PICTURE
HISTORY!**

*World
Premiere
ROXY theatre
New York*

20th Century-Fox proudly presents

THE FIRST MOTION PICTURE IN

CINEMASCOPE

THE MODERN MIRACLE YOU SEE WITHOUT GLASSES

The Robe

TECHNICOLOR

to find talent—signed her up to a contract and brought her back to go to work in "Blonde Fever."

Product of New York

Robert Goldstein caught a Curtis portrayal of "Golden Boy" in Greenwich Village and tapped him for Universal-International, but not very hard. That is to say, he brought him west and gave him a contract, but it was minimum in every important respect, and his first pay check added up, after deductions, to \$17.08.

The young man from Hell's Kitchen took the studio's training routine—physical, oral, the works—and hung on until the public got a look at him in a brief dance sequence with Yvonne De Carlo in "Criss Cross." That started a trickle of fan mail that spurted again when he played a young hoodlum in "City Across the River" and became a gusher when his bosses turned him loose in "The Prince Who Was a Thief." He's made about 15 pictures to date, including the currently successful

That the elements of box office value that obtain in the U.S. carry relatively the same weight in the Dominion of Canada, is indicated by the fact that Canadian exhibitors also chose Janet Leigh as the Number One Star of Tomorrow. The balance of the two lists are parallel with some shifts in position, and with the elevation of Fernando Lamas, Leslie Caron and John Derek to the Top Ten in eighth, fifth and seventh positions, respectively. They were eleventh, twelfth and thirteenth in the U.S. list. The Canadians voted Gloria Grahame second, Rosemary Clooney third, Tony Curtis fourth, Scott Brady sixth, Terry Moore ninth and Pier Angeli tenth.

Terry Moore, like Gloria Grahame, was born in Los Angeles, which is traditionally the surest way to keep from becoming a movie star, but she crossed up the Hollywood High School legend by graduating from Glendale High (a good seven miles up the road) instead. Her name was Helen Koford, which of course had to be changed, and she wanted to be an actress, so a neighbor sent her picture to a magazine and it got printed and she got an interview which led to a part in the 20th Century-Fox production of "Maryland." That was in 1940, and nothing much came of it, directly, but she had the good fortune to get cast in "Gaslight," that made so much money in 1944, and there were no more gaps between pictures after that.

"Sweet and Lowdown," "Son of Lassie," "Shadowed," "Devil on Wheels," "Return of October," "Mighty Joe Young," "Two of a Kind," and so it ran, with half a dozen more appearances before the big one came along in "Come Back Little Sheba," which undoubtedly bears very directly and responsibly on her rating in this year's poll. She's out now in "Man on a Tightrope" and she's coming up in a CinemaScope production of "Beneath the 12-Mile Reef." She's described as dark blonde, blue-eyed, 100-pounds in weight, five-foot-two in height. She's a Mormon, neither drinks nor smokes, and she learned about acting in pictures from acting in pictures.

Rosemary Clooney appears to have converted a vast popularity as a recording artist into a pretty sturdy popularity as a motion picture personality in a span of time that may be a record. Because here she is, finishing fifth in this poll of exhibi-

If she can make that much progress with one picture, "The Stars Are Singing," how far may she be expected to go with the two she's appeared in since? Especially since the first of those is "Here Come the Girls," the Bob Hope super-musical comedy, and the second is the bespangled "Red Garters," which stars, of all people, Rosemary Clooney!

Miss Clooney, a blue-eyed blonde five feet, four inches tall and weighing 104 mike-side, was born May 23, 1928, at Maysville, Ky., and lived there 13 years. Her grandfather was sort of perpetually the mayor of Maysville, and Rosemary used to sing campaign songs in his behalf at election campaigning time, which could have been a considerable factor in his political success, if her poll performance today is regarded as indicative. Her sister Bettie used to sit alongside and join in on these occasions, and she is constructing her own theatrical career today in the Rosemary pattern, so it figures she'll be along in another poll another year.

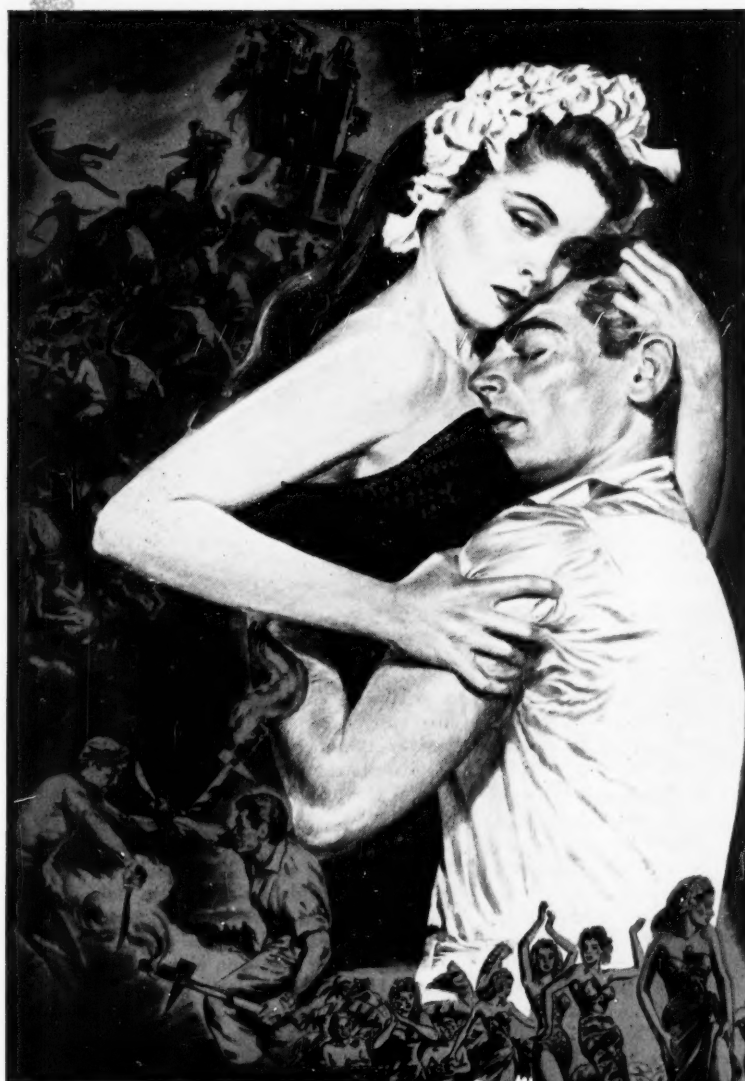
Support in Screen Test

It was a long, hard first year for Miss Adams, but one day they let her work in a screen test they were giving Leon Hart, the Notre Dame football hero, at Universal-International, and that did it. Well, not right then, it didn't, because Hart flopped, and the test was shelved, but it got dragged out later, when the studio was looking for a second feminine lead for "Bright Victory," and she was it.

Miss Adams, who has brown hair, hazel

(Continued on page 18)

WHERE SAVAGE KISSES FEED THE FLAME OF MAN'S DESIRE!



The story of
"Duke" Mullane who led
his iron men against
warring native and
jungle fury...to plunder the
wealth of the last forgotten
corner of the earth!

JEFF CHANDLER

MARILYN MAXWELL

ANTHONY QUINN

SUZAN BALL

EAST OF SUMATRA

with JOHN SUTTON

JAY C. FLIPPEN

SCAT MAN CROTHERS

COLOR BY
Technicolor



Directed by BUDD BOETTICHER • Screenplay by FRANK GILL, JR.
Produced by ALBERT J. COHEN • A Universal-International Picture

U-I Delivers the Product with the **BUILT-IN Profit!**

HOW SHOWMEN VOTED

(Continued from page 16)

eyes, stands five feet, six inches and weighs 120 pounds, has been in one picture after another since then—"Hollywood Story," "Finders Keepers," "Treasure of Lost Canyon," "Bend of the River," "Mississippi Gambler," several others and right now the 3-D, "Wings of the Hawk"—for that is the way Universal-International builds its stars, just as did, in their great days, D. W. Griffith, Thomas H. Ince and Irving Thalberg.

Robert Wagner has moved up pretty rapidly during the three years and 10 pictures of his professional career to the title role in the \$3,000,000 20th Century-Fox production of "Prince Valiant" in CinemaScope. His first, made in 1950, was "The Halls of Montezuma," and there was the widely relished "With a Song in My Heart" in 1951, "What Price Glory" in 1952, naming only the standouts, before "Titanic" and the unreleased "Beneath the 12-Mile Reef," an unreleased CinemaScope film.

That is pretty rapid progress for a young man of means to be making in these days of diminished production and employment, and he'd be the last to say that the means (his father is a steel industrialist and would have preferred the boy to follow in his footsteps) didn't help. Living in Bel-Air from the age of 9, and attending selected private schools, the boy, born February 10, 1930, grew up with the offspring of the screen greats and did his best to learn all he could about the performer side of show business as early as he could. After fluffing a Warner Brothers reading when he was 17, he thought for a while his father might be right about him, but held out for a year of freedom before binding himself to the steel business, and during the year his father persuaded an old friend, William Wellman, to give the boy a break in a picture. Steel's got to get along without Robert Wagner, Jr.

A Parallel Career

Scott Brady's story runs a close parallel to the Tony Curtis career outlined above. Brady was born in Brooklyn, instead of Hell's Kitchen, September 13, 1924, a year earlier than Tony, and when the war came along he joined the Navy, as did Curtis. And after returning to civil life he used his G. I. Bill prerogatives to study acting, as Curtis was doing, presumably, at the same time. Also like Curtis, he chose a name other than his own for billing purposes, but not for the same reason. Brady's real name is Jerry Tierney, and he did not want to seem to be riding into a picture career on his successful brother's coat-tails.

Among the Brady screen credits are "Yankee Buccaneer," "The Untamed," "The

The Next Fifteen

Combined Vote of Exhibitors

11. Fernando Lamas
12. Leslie Caron
13. John Derek
14. Jane Greer
15. Ralph Meeker
16. Richard Burton
17. Jeffrey Hunter
18. Jan Sterling
19. Aldo Ray
20. Guy Madison
21. Patrice Wymore
22. Elaine Stewart
23. Zsa Zsa Gabor
24. Arthur Hunnicutt
25. Eddie Mayehoff

Circuit Exhibitors

11. Fernando Lamas
12. Richard Burton
13. Leslie Caron
14. John Derek
15. Ralph Meeker
16. Guy Madison
17. Jeffrey Hunter
18. Jane Greer
19. Aldo Ray
20. Jan Sterling
21. Patrice Wymore
22. Elaine Stewart
23. Arthur Hunnicutt
24. Eddie Mayehoff
25. Dick Wesson

Independent Exhibitors

11. Jane Greer
12. Jack Palance
13. Jeffrey Hunter
14. Fernando Lamas
15. John Derek
16. Ralph Meeker
17. Jan Sterling
18. Aldo Ray
19. Richard Burton
20. Elaine Stewart
21. Patrice Wymore
22. Bobby Van
23. Guy Madison
24. Phyllis Thaxter
25. Zsa Zsa Gabor

Model and the Marriage Broker," "Undercover Girl," "Montana Belle," "He Walked by Night" and "Canon City," to name a convenient handful.

'Teen-aged Pier Angeli's small life story has had many a telling, and will have many another if poll precedent persists. Born in Sardinia, and moved with her parents to Rome in 1935, her family name is Anna Maria Pierangeli. She was studying art, with no thought at all of the cinema, when the French director, Leonide Moguy, drafted her to play opposite Vittorio de Sica in the French-language production of "Tomorrow Is Too Late." It was the rushes of this film, observed by Silvio Damico, a famous teacher of dramatic art, which were indirectly responsible for Miss Angeli's selection by MGM producer Arthur Loew and director Fred Zinnemann to play the role in "Teresa" which was her start.

Pictures since then which have had the benefit of Miss Angeli's presence include "The Light Touch," "The Devil Makes Three," "The Story of Three Loves," "Sombbrero" and "Flame and the Flesh."

Easily the most remarkable of this year's Stars of Tomorrow placements is Jack Palance, the first outright "heavy" to wind up in the Top Ten listing of the poll since it started. Once upon a time there was an actor who looked a little like Jack Palance looks now, and he did all right, too, but he wasn't a heavy. He was William S. Hart. There is in the Palance record a number of things to suggest that this tall, unsmiling recruit from the speaking stage can go as far as Hart did, although that's a good deal

to expect of any actor. For time was, as any oldster can tell you, when exhibitors had only to hang up the Hart name on their marquee or billboard, without other information, to pack their theatres.

The Palance story is long and hard. He was one of six children of a Pennsylvania coal miner and spent his school vacations digging alongside his father to help pay the family bills. Probably the muscles he built with pick and shovel gave him the gridiron ability that won him a scholarship at the University of North Carolina, where he played fullback and led the boxing squad with his 200 pounds and six feet, four inches. He went on from college into professional boxing, but quit that in favor of the Air Corps when World War II broke out, piloting a B-24 until injured in a crash.

After discharge he took advantage of his G. I. Bill privileges to attend Stanford University, studying radio acting and short story writing, and a college production of "My Indian Family" gave him the incentive he needed to undertake crashing Broadway. He had great breaks and bad ones in that medium, but he's yet to run up a failure in the filmic medium.

Jack Palance's pictures so far are "Panic in the Streets," "Halls of Montezuma," "Shane," "Sudden Fear," "Arrowhead," "Flight from Tangiers" and—first in which his name was billed over title—"Second Chance." He's working now in "The Man in the Attic," a Leonard Goldstein production for 20th Century-Fox release, and in that one his name is solo-billed above the title. That's stardom in the strictest sense.

3 TO MENTION...



◀ "Smashing all existing boxoffice records in its American Premiere engagement at the Fine Arts Theatre, New York; outgrossing by a wide margin such outstandingly successful films as "The Lavender Hill Mob" and "The Promoter."

▶ He went away for the weekend with GENEVIEVE—and his wife came, too! The raciest, fun-packed comedy of the year with the screen's most unusual leading lady.



◀ Britain's three top box-office stars—Alec Guinness—Jack Hawkins—Anthony Steel—and a tremendous story of courage and spectacle in one mighty production.

FROM THE J. ARTHUR RANK ORGANISATION OF GREAT BRITAIN



Matz Elected President of Allied Group

BLUEFIELD, W. VA.: Max Matz of Bluefield has been reelected president of the West Virginia Allied Theatres Association on the concluding day of the two-day convention held at the Matz Hotel here last week.

The convention heard Abram F. Myers, Allied chairman, detail the tax fight and possibilities and plans for renewing it. A resolution was passed expressing appreciation for the efforts of H. J. Gilbert, Sr., as state COMPO chairman. Another resolution commended the courage and skill of Rube Shor in presenting to the Senate Small Business Committee the objection of exhibitors to fixing of admission prices by distributors.

A resolution expressed the appreciation of the membership to West Virginia Senators and the Congressional delegation for their efforts in behalf of the Mason Bill and expressed hope that they will continue to support repeal at the next session of Congress. The convention also expressed sorrow over the illness of Lester Rosenfield of St. Albans and Tony Cassinelli of Mullens, well known members.

Other officers elected were Don Schultz, Fairmont, first vice-president; Donald Keesling, Bramwell, second vice-president; H. J. Gilbert, Jr., Princeton, secretary-treasurer; Rube Shor, Cincinnati, national "rector"; H. J. Gilbert, Sr., Princeton, alternate. Directors elected were Shor, chairman; E. R. Custer, Charleston; C. D. Crawford, Jr., Beckley; Ross Filson, Point Pleasant; Joseph Buffa, Mount Hope; Woodrow Thomas, Oak Hill; Roy Letsinger, Amherstdale; G. B. Lively, Huntington; Joseph Raad, Salem; L. E. Rogers, Jr., Welch; Lester Rosenfield, St. Albans, and Louis Shore, Williams.

TOA-TESMA Conventions To See Cinerama

Guests and delegates attending the conventions in Chicago November 1-5 of the Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association will have the opportunity of seeing Cinerama and its equipment at a special showing November 2 at the Palace theatre. TOA convention chairman David Wallerstein announced the showing and paid tribute to the wide screen process as the one which preceded all the others and started the public interest.

Moves Branch Office

The Victor Animatograph Corporation, Davenport, Ia., has moved its New York branch office to 551 Fifth Avenue. The branch is under the supervision of Horace O. Jones, who is vice-president of the equipment company.

Quigley in Toronto for Showmanship Judging

Martin Quigley, publisher and editor of The HERALD and "Motion Picture Daily," was in Toronto from New York Tuesday where he presided as chairman of the panel of judges which chose the top Canadian entries in the international showmanship competition sponsored by the J. Arthur Rank Organization for the best campaign for "A Queen Is Crowned."

Other judges in the contest were: Ray Lewis, publisher and editor, "Canadian Moving Picture Digest"; Hye Bossin, managing editor, "Canadian Film Weekly"; H. T. Venning, president of the Association of Canadian Advertisers, and Athol MacQuarrie, managing director of the A. C. A.

Winning Canadian entries will be forwarded to England where they will be judged by an international panel. Cash prizes will be awarded national winners and three top international winners will receive additional cash and a two-week all-expense vacation in London.

Winners were announced as follows: first, Elliot Brown, Odeon theatre, Victoria, B. C.; second, Tom Pacey, Odeon, Winnipeg; third, J. P. Legris, Champlain, Montreal; fourth, G. Shepherd, Odeon, Peterborough; fifth, R. Connor, Odeon, Ladysmith; sixth, M. Des Jardines, Rex, St. Jerome.

Zones prizes were awarded as follows: Saint John, G. R. Jones, Capitol-Empress, Moncton; Montreal, Mr. Legris; Toronto, Mr. Shepherd; Winnipeg, Mr. Pacey; Calgary, J. Lieberman, Rialto, Edmonton; Vancouver, Mr. Brown.

Washington to Have Cinerama Showing

WASHINGTON: Washington will be the sixth city in the country to show Cinerama, it was announced by George A. Crouch, Stanley Warner Theatres zone manager. He said the Warner Theatre here would close on September 26 to undergo extensive renovation in preparation for showing Cinerama. The theatre is expected to have its Cinerama opening on or about November 1. The new process will be presented on a reserved seat policy with a matinee and evening performance on weekdays.

CBS Urges Adoption of Committee TV Color System

WASHINGTON: The Columbia Broadcasting System Tuesday of this week urged the prompt adoption of the National Television System Committee color standards by the Federal Communications Commission here, despite the view that at the present time the proposed method for color television broadcasting meets only five of the seven criteria set recently by the FCC for such telecasting.

Loew Dividend 20 Cents

Directors of Loew's, Inc. Tuesday declared a dividend of 20 cents per share on the common stock, payable September 30, 1953, on stock of record September 15.

"Where To Buy It" MOTIOGRAPH DEALERS

CALIFORNIA
LOS ANGELES: B. F. Shearer Company
1964 S. Vermont Ave.
SAN FRANCISCO: B. F. Shearer Company
243 Golden Gate Ave.

COLORADO
DENVER: Service Theatre Supply Co.
2054 Broadway

GEORGIA
ATLANTA: Wil-Kin Theatre Supply, Inc.
150 Walton St., N. W.

ILLINOIS
CHICAGO: Gardner Theatre Service, Inc.
1235 S. Wabash Ave.

INDIANA
INDIANAPOLIS: Ger-Bar, Inc.
442 N. Illinois St.

IOWA
DES MOINES: Des Moines Theatre Supply
1121 High St.

KENTUCKY
LOUISVILLE: Falls City Theatre Equip.
427 S. Third St.

LOUISIANA
NEW ORLEANS: Hodges Theatre Supply Co.
1309 Cleveland Ave.

MARYLAND
BALTIMORE: J. F. Dushman Company
12 E. 25th St.

MASSACHUSETTS
BOSTON: Joe Cifre, Inc.
44 Winchester St.

MICHIGAN
GRAND RAPIDS: Ringold Theatre Equip.
106 Michigan St., N. W.

MINNESOTA
MINNEAPOLIS: Frosch Theatre Supply Co.
1111 Curie Ave.
Minneapolis Theatre Supply
75 Glenwood Ave.
DULUTH: National Equipment Company
7 E. Michigan St.

MISSOURI
ST. LOUIS: McCarty Theatre Supply Co.
3330 Olive St.
KANSAS CITY: Shreve Theatre Supply Co.
217 W. 18th St.

NEBRASKA
OMAHA: Western Theatre Supply Co.
214 N. 15th St.

NEW YORK
AUBURN: Auburn Theatre Supply Co.
5 Court St.
NEW YORK: Joe Hornstein, Inc.
630 Ninth Ave.
BUFFALO: Perkins Theatre Supply Co.
505 Pearl St.

NORTH CAROLINA
CHARLOTTE: Wil-Kin Theatre Supply
229 S. Church St.

OHIO
CLEVELAND: Ohio Theatre Supply
2108 Payne Ave.

OKLAHOMA
OKLAHOMA CITY: W. R. Howell
12 S. Walker Ave.

OREGON
PORTLAND: B. F. Shearer Company
1947 N.W. Kearney

PENNSYLVANIA
PITTSBURGH: Atlas Theatre Supply
402 Miltenberger St.
FORTY FORT: Vincent M. Tate
1620 Wyoming Ave.

TENNESSEE
MEMPHIS: Tri-State Theatre Supply
320 S. Second St.

TEXAS
DALLAS: Modern Theatre Equipment
1916 Jackson St.

UTAH
SALT LAKE CITY: Service Theatre Supply
256 E. First So. St.

WASHINGTON
SEATTLE: B. F. Shearer Company
2318 Second Ave.

WEST VIRGINIA
CHARLESTON: Charleston Theatre Supply
506 Lee St.

WISCONSIN
MILWAUKEE: The Ray Smith Company
710 W. State St.

CANADA
CALGARY, ALB.: Sharp's Theatre Supplies
Film Exchange Bldg.
MONTREAL, QUE.: Dominion Sound Equip.
4040 St. Catherine St., W.
General Theatre Sup. Co.
288 St. Catherine St., W.
Perkins Electric Co.
1197 Phillips Place
ST. JOHN, N.B.: General Theatre Sup. Co.
86 Charlotte St.
TORONTO, ONT.: General Theatre Sup. Co.
861 Bay St.
Perkins Electric Co.
277 Victoria St.
Perkins Electric Co.
591 Yonge St.
VANCOUVER, B.C.: Dominion Thea. Equip.
847 Davie St.
General Theatre Sup. Co.
916 Davie St.
WINNIPEG, MAN.: General Theatre Sup. Co.
271 Edmonton St.



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 STEREOPHONIC SOUND IS
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MGM Says—

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 WILL BE FILMED IN WIDE
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 STEREOPHONIC
 SOUND"**

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Motiograph Series B Systems reproduce 4-track sound on the picture film—The Fox method.

Motiograph Series C Systems reproduce sound recorded on both picture film and separate sound film.

Systems are available for 800, 1000, 1300, 2000 and up to 5000 seat theatres.

MORE THAN 71 GREAT PICTURES FROM SUCH STUDIOS AS COLUMBIA, PARAMOUNT, UNIVERSAL AND WARNER BROTHERS WILL REQUIRE SERIES A SYSTEMS WITH A SEPARATE MAGNETIC SOUND REPRODUCER

These pictures include Warner Brothers:

"A Star is Born" starring Judy Garland
 "Blowing Wild"
 "Mr. Roberts"
 "Lucky Me" starring Doris Day
 "Island In The Sky"
 "East of Eden"
 "Rear Guard" starring Guy Madison
 "Helen of Troy"
 "Calamity Jane"

Of 12 forthcoming Paramount stereophonic

sound productions are included:

"The Caddy" with Martin and Lewis
 "The War of the Worlds"
 "Cease Fire"
 "Those Redheads From Seattle"
 "Flight to Tangier"

A number of Universal's forthcoming releases will include stereophonic sound recording. Among the major productions are:

"Thunder Bay"
 "The Man From the Alamo"

"Abbott and Costello Meet Dr. Jekyll and Mr. Hyde"

"Wings of The Hawk"
 "The Stand at Apache River"
 "The Golden Blade"
 "The All American"
 "East of Sumatra"
 "The Glass Web"
 "Back to God's Country"
 "The Veils of Badgad"
 "Tumbledweed"
 "Walking My Baby Back Home"

★ ★ ★ ★ ★

Such great Fox productions as "The Robe", generally publicized as potentially the greatest boxoffice hit of all time, will require Series B Systems for sound reproduction. Theatre owners wishing to profit from the 71 pictures to be released with stereophonic sound on a separate sound film will purchase Series A Systems now. Those who buy now will not be buying potentially obso-

lete equipment as Series A Systems can be quickly and economically converted to reproduce stereophonic recordings on the picture film should this method become the standard of the industry.

Motiograph Stereophonic Sound Systems, which include Altec-Lansing celebrated "Voice of The Theatre" loud-speaker systems, are priced at \$4,925.00 upward.

NOW IS THE TIME TO INSTALL A WIDE SCREEN AND STEREOPHONIC SOUND

If you haven't placed your order, we suggest that you do so without further delay so that you can play as early as possible the above big

money-making pictures now being released. You will, in almost no time, have them paid for many times over from increased business.

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**For "WHERE TO BUY IT" Information on the Above
 Products, See List of Motiograph Dealers on Opposite Page**

Terry Ramsaye Says



Canada Key Dates Set On "Robe"

YOUNG HELLIONS—A surge of hot indignation arises at the account in "Motion Picture Daily" the other day of how teenage vandalism had brought to ruin and closing in Chicago the eminently respectable little neighborhood theatre, the Avaloe. The story is told by Mrs. Isaac Brotman, owner, who has sought all due remedy and police relief without ultimate avail.

In sequel it is said law enforcement officers are conferring on a program that would include prosecutions of parents as well as offenders. That should take a very short conference. The way to do it is to do it. And Chicago, what with its crime records of the last four decades, might well be the place to start something signally constructive.

We have been familiar with waves of highly destructive vandalism in the theatres for many years, elsewhere in the nation. Just coincidentally, only a few days past J. Edgar Hoover of the F.B.I. was being extensively quoted on the radio in his dismay at rising crime among the youth of the land. He sees an alarming, developing condition, without precedent. This of course is not so much mass contagion as it is, family by family, a collection of failures of parenthood.

Parenthood arrived at by accident and administered with nonchalance and neglect is cruel indictment of the civilization of the parents. Amid all our costly overseas endeavors to make the world a millennial park we seem to have many evidences that more important, and practical, matters of gravest importance are at home.

A small but important contribution can be made by injured motion picture exhibitors who will dare, against politics, sisters reporting juvenile courts, etc., to prosecute to the limit of existing law, including brats and their breeders.

No pious preaching, just action of the kind that barbarians can understand.

If the TV set has to be re-possessed and Mom's muskrat coat has to be hocked to pay for slashed seats, so much the better. That would be educational.



STRATEGY IN HONOURS—Attention is arrested by the tidings from the Edinburgh Film Festival that the David O. Selznick Golden Laurel for 1953 has been awarded to "The Cruel Sea," an admirable British production.

The particular aspect of interest is that it is Mr. Selznick's "Golden Laurel" that is awarded and that it is cable-worthy news around the world. It is to be made an-

nually, we are told, "to the European filmmaker whose work through the years has made important contribution to international goodwill." That's laudable.

Meanwhile, it is clearly to be remembered that Film Festivals were founded by the Axis and began, in the Mussolini days, at Venice, for the purpose of doing the American motion picture no good. It is fairly clear that they continue highly nationalistic and acutely, Europeanly, long hair and hostile to the American film. Even careful Eric Johnston has expressed his concern.

Mr. Selznick is very American, with plenty of overseas business. He has reason to know abundantly, out of his Hollywood experience, how vulnerable the workers of all movieland are to any approach through any order of vanity recognition, from Oscars to blue ribbons. So he underwrites dignified honors overseas and attains thereby automatically a special kind of attention to the American motion picture.

That is effective, canny public relations on the world scene.



ADVANCED RESEARCH—Since the patronage of the motion picture is in so many respects involved with the whims, moods and traits of women, there's educational value in an opus just now in the bookshops entitled Neiman-Marcus. It appears to be, as advertised, a study by Frank X. Tolbert, giving "a portrait of a specialty store that is a state of mind, the 'savvy' in savoir faire, the epitome of glamour to a world of women."

Of course you'll be knowing that Neiman-Marcus, a Dallas department store down in that madly rich Texas, has become an internationally famed center of high fashion. Plainly, fashion is for dollars.

Taking that in sequel to the distinguished report on women from Dr. Alfred C. Kinsey of Indiana, it will be found to have supplementary values, if you happen to be interested in women.



HEARST EMPIRE—Now it comes into the news that the Mexican Government is buying, with bonds, the vast Hearst ownership of a rich Spanish land grant domain 117 miles long and 70 miles in width. It was stocked with highbred Herfords. It started in 1900 with the purchase of 500,000 acres by Mrs. Phoebe Hearst, and her son, William Randolph, built it up. The Hearst ownership weathered several Mexican revo-

The ever-growing number of premiere engagements for 20th Century-Fox's first feature in CinemaScope, "The Robe," was augmented this week with the announcement that the film will open in every key city in Canada during the months of October and November, beginning approximately four weeks after the September 16 world premiere in New York.

The Canadian deal was negotiated by J. J. Fitzgibbons, president of Famous Players Canadian Corporation, at whose theatres the film will play, and by Arthur Silverstone, 20th-Fox's eastern and Canadian sales manager.

The Canadian engagements will be launched October 23 with openings at the Imperial, Toronto, and Palace, Montreal. Other October openings at Famous Players houses will be in Winnipeg and Vancouver. November engagements include those at Calgary, Edmonton, Fort William, London, Ottawa, Victoria, Sudbury, Halifax, St. John, Windsor, Hamilton, Regina, St. John, Sashatoon, Quebec and Port Arthur.

Immediately following its New York opening, the picture is scheduled to open within two weeks in Atlanta, Chicago, Philadelphia, Los Angeles, Dallas, Fort Worth, San Antonio, San Francisco and Seattle.

Fox and Morros Introduce Single Strip, 3-D Film

Moropticon, a new single film process for 3-D motion pictures, was demonstrated for the press and industry Wednesday morning at the RKO 86th Street theatre in New York. The process utilizes only a single camera in photographing and a single projector for screening. World patent rights are owned by All Dimensions, Inc., of which Borros Morros is chairman and Matthew Fox president and chief executive officer. Scheduled to be shown at Wednesday's 30-minute demonstration were excerpts from a specially photographed 3-D film, as well as excerpts from a new Hollywood film specially processed for Moropticon. The process was said to have been developed by Mr. Morros, a Hollywood producer, while he was working in Vienna.

lutions and changes of government policy. It has its villages, highway and airstrips served by Hearst airlines. Now it is to be cut up for distribution to small farmers and ranchers. Probably no one knows whether Mr. Hearst made money with the undertaking or not. But the thought arises that his casual and really dilettant excursions into movieland, involving millions, were relatively trivial. Even his great publication enterprises belong in the same category—entertainment for the Baron.

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RODGERS CITES GOOD GROSSES

Tells Metro Session Big Pictures Will Do Strong Business Any Time

HOLLYWOOD: MGM concluded its five-day convention last weekend with a series of individual meetings between sales managers of the six divisions and their district and branch managers.

Earlier, in what he declared would probably be his final opportunity to address the MGM sales organization as a unit before his retirement shortly after the first of next year, William F. Rodgers, vice-president and sales consultant, told the delegates that "MGM earned and did not coin the expression 'The Friendly Company.'"

Cites Big Business

Referring to the future of the industry, Mr. Rodgers cited the tremendous business being done by "The Band Wagon" and "From Here to Eternity" as ample proof that "good pictures still do great business no matter what is used for comparison."

Mr. Rodgers paid high tribute to Marcus Loew, founder of the corporation which bears his name, and Nicholas M. Schenck, president of Loew's and MGM, for establishing and maintaining a policy of fairness.

Howard Dietz, advertising and publicity vice-president, told the assembled sales executives that having the company's important product for fall and winter release completed at such an early date had made it possible to coordinate over-all advertising and exploitation for maximum penetration as never before in the company's history.

"As a result we will be able to blanket the country through all media, including the Sunday supplements, national and fan magazines, and daily newspapers simultaneously

at the exact time of release," Mr. Dietz said. He cited "Mogambo" as an outstanding example of the proposed penetration on the pictures.

The individual sales meetings were conducted by John P. Byrne, for the eastern sector; John J. Maloney, for the central area; Burtus Bishop, Jr., for the midwest; Rudy Berger for the south; John S. Allen, for the southwest, and George A. Hickey for the west.

Hold Individual Meetings

The individual meetings discussed the various problems pertaining to each of the territories represented by the branch managers. Also on the agenda was a recapitulation of the policies and statements enunciated by the speakers, starting with Dore Schary, production vice-president; Charles M. Reagan, sales manager; Arthur M. Loew, president of Loew's International, Mr. Dietz and Mr. Rodgers.

The men also went further into the various phases of sales and promotion for the seven features screened. They were "Easy to Love," "Escape from Fort Bravo," "Kiss Me Kate," "The Long, Long Trailer," "Take the High Ground," "All the Brothers Were Valiant" and "Mogambo." Additionally the prospects for "Rose Marie" and "Knights of the Round Table" came up.

Speaking of the "MGM Lucky 7 Showmanship Contest," Mr. Reagan declared: "Never in the history of our business has aggressive showmanship been so important and never has it been so necessary to use long range planning and thinking in selling attractions to the public. We'd like every real showman in the business to attend the trade showings and compete. We'd even welcome exhibitors who don't happen to play our pictures."

REAGAN SEES THEATRE AS COMMUNITY CENTER

The importance of the motion picture theatre as the center of the community was stressed by Charles M. Reagan, MGM sales manager, at the company meeting on the coast last weekend.

Said Mr. Reagan: "The motion picture theatre is the only place where the public can get mass entertainment at a price within its means. It plays a vital part in every community endeavor and our government calls upon it whenever it wishes to reach the public, to call for volunteers for the Armed Services, to recruit nurses, sell bonds, or deliver conservation messages. It is through the medium of the screen, with its ability to tell a story in a manner that cannot be approached by any other medium, that the need for help in Korea, community appeals for the Red Cross, to fight polio, cancer, cerebral palsy, heart disease and countless other worthy causes, is best dramatized to the American public."

The theatre serves a community far above and beyond its primary purpose of furnishing entertainment. It is the merchant's mentor, the center of trade, usually the focal point of the shopping district, bringing as it does a flow of crowds to and from its doors. . . ."

Associated Theatres Files \$90,000 Suit Against 6

WASHINGTON: Associated Theatres Corp. Tuesday filed a \$90,000 damage and injunction suit against six major distributors, alleging run discrimination against its Avalon theatre in Baltimore. The suit was filed against Loew's, 20th Century-Fox, RKO, Paramount, Universal and Columbia. It charges that these companies hold the Avalon behind other second run theatres when the Crest theatre shows a particular picture on second run. The suit claims that the Avalon competes with the Crest and is injured by this discrimination. Damages of \$30,000, trebled to \$90,000, are asked to cover injuries since June 1950, and an injunction is sought against continuation of this practice. The suit was filed by Robert L. Wright, former Justice Department anti-trust attorney. The Crest has sued major distributors, seeking first run availability. This case is pending in the Supreme Court.

Natural Vision Reduces Cost of Equipment

HOLLYWOOD: Natural Vision Theatre Equipment Corporation last Thursday reduced the price of its complete 3-D projection booth equipment. "The reduction to absolute cost," said Milton Gunzburg, president, "was made in order to expand the number of theatres so equipped and thereby expand the box office potential of the 3-D medium." The price cut for the complete booth equipment, effective immediately, is from \$890.40 to \$530.



AT MGM's "See for Yourself" convention, a Loew's International delegation: Charles Pati, executive assistant; Morris Frantz, exploitation director; Maurice Silverstein, regional director for Latin America; Lee Kamern, regional director for Italy; Morton A. Spring, first vice-president; Charles Goldsmith, assistant managing director for Great Britain; Arthur M. Loew, president; Edward O'Connor, managing director for the Orient; Samuel N. Burger, general sales manager, and David Lewis, regional director for Continental Europe.

NEW SCREEN TECHNIQUES

A Review by TERRY RAMSAYE

NEW SCREEN TECHNIQUES—a recording as of now of experiments and adventures in the evolution of motion picture technology, set down in the words of the exponents and practitioners of the many divergent methodologies. Assembled, introduced and edited by Martin Quigley, Jr. 208 pages. Illustrated. Cloth. Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York 20, New York. \$4.50.

HERE is the motion picture's contemporary accounting of its most excitingly important adventure in its techniques since the coming of Sound a quarter of a century ago. It is news and it is history in the process of happening. What goes on in these pages is the concern of every person in the art or industry.

"New Screen Techniques" issues from the press while everyone in movieland continues to wonder "Where do we go from here!" It makes no pretense of giving an answer, which can finally come only from a continued experience with the public. But it does tell about the evolving implements through which that experience is in the process of being had. It is set down, not in words of hearsay and conjecture but in the words of the engineers, scientists and showmen who are in the midst of it. In total it is laden with the vitality of the effort and its revolutionary intents.

There is optimism in it all—because from its pages one finds that at last the motion picture industry is no longer fighting, back to the wall, a rear-guard action, but it encouragingly, positively is doing something that looks toward the tomorrow.

In a preface, Dr. Alfred N. Goldsmith says with emphasis: "... Theatres will necessarily be required to add equipment, to alter operations, and to resort to new forms of promotion, showmanship and exhibition. These needs are an exciting challenge to the exhibitor, offering him at once major responsibilities and rewarding opportunities. . . ." Dr. Goldsmith, you will be remembering, came into movieland via the electronics of radio and the functioning of sound in its impingement on the screen.

This book has a total of twenty-eight contributors and lists the authors of twenty-six special articles covering the where-from and what-about third dimension, Cinerama, wide screen, CinemaScope, and assorted related processes, performed and promised. Some of the names are familiar from the flow of the news, and others will be discovered by many industry readers for the first time. It would seem discriminatory to name a few and this review can be no complete catalogue of contents. You may be surprised. There's a lot here that has not been told before outside the abstruse recording of scientific journals and laboratory records. Yet it is all put down in clear words, diagrams and pictures that laymen can read with satisfaction. One needs no calculus to understand it.

The over-all story conveyed by the book runs from the laboratories of the research scientists to the production stages of Hollywood, and with some excursion into the European scene. There are here and there, without prejudice, some tart observations, too.

There is an authoritative quality about this work. One might hope just incidentally that its circulation may reach into the immediate education of both the lay and trade press, many of whose writers betray the fact that they do not know an aspect from an excise, abundantly misinforming the public, and each other, thereby. The book has decided reference quality. It belongs on every desk where pictures are being written about, and that goes for press agents, too.

In view of the wide, abundant and often erroneous material

The Contents

After a preface by Dr. Alfred N. Goldsmith and an introduction by Martin Quigley, Jr., "New Screen Techniques" is divided into two main sections, the first covering three dimension motion pictures, and the second, wide screen techniques. In the first part are:

Three Dimensionally Speaking	by Pete Smith
Polaroid and 3-D Films	by William H. Ryan
Basic Principles of 3-D Photography and Projection	by John A. Norling
What is Natural Vision?	by M. L. Gunzburg
The Stereo Window	by Floyd A. Ramsdell
3-D in Europe	by Frank A. Weber
Technicolor and the New Techniques	by Dr. Herbert T. Kalmus
1927, Sound—1953, 3-D	by Jack L. Warner
3-D in Theatres	by James Brigham

The wide screen section is subdivided into three groups covering Cinerama, CinemaScope and other methods. The articles are:

The Birth of an Idea	by Ralph Walker
Cinerama Goes to War	by Fred Waller
Adding the Sound to Cinerama	by Hazard E. Reeves
This Cinerama Show	by Lowell Thomas
Finding Customers for a Product	by Lynn Farnol
Importance of CinemaScope	by Spyros P. Skouras
CinemaScope in Production	by Darryl F. Zanuck
Sound for CinemaScope	by Lorin D. Grignon
Directing in CinemaScope	by Henry Koster
New Medium—New Methods	by Jean Negulesco
Filming "The Robe"	by Leon Shamroy, A.S.C.
CinemaScope and the Public	by Charles Einfeld
CinemaScope in the Theatre	by Earl I. Sponable
The Anamorphoser Story	by H. Sidney Newcomer, M.D.
There is No Substitute for Creative Talent	by William Goetz
Why New Aspect Ratios	by George Schutz

that is being given to the public from various sources, it is clear that the exhibitor should know something more about the subject than his customers. He needs some answers for the lobby inquirer, and for his Rotary Club speeches. This book gives them.

The objectivity of the treatment is declared by Martin Quigley, Jr., the editor, thus: "An evaluation of the comparative merits of the various methods and systems is left to the reader, and the theatre-going public."

This review has been written just as the volume has come from the press, and the pre-publication advance sale has run to figures nearing two thousand, quite without precedent for works in this category, and inside this industry. In other words, it comes out a hit.

RANK'S ODEON PROFIT RISES

Increase of £100,000 for Key Firm Seen Answer to Prophets of Doom

by PETER BURNUP

LONDON: Net profit of Odeon Theatres, J. Arthur Rank's top operating company, for the fiscal year ended last June 27, amounted to £1,463,395, compared to £1,362,499 for the preceding year according to a financial summary issued by the company at the end of last week. The full report is due September 16.

The figure for the 1952-53 fiscal year reflects adjustments for taxation and other charges, as well as special profits arising from disposal of fixed assets.

Clears Dividend Arrears

Odeon will pay the full two-year dividend to June, 1953, on its six per cent preference shares, thereby wiping out all dividend arrears on that issue. No dividend is paid on the ordinary shares. The company reduced its bank indebtedness during the year by £971,740, which makes a total reduction during the last four years of £10,481,583.

Gaumont British and subsidiaries, including Cinema-Television, Ltd., and others, showed net profit after adjustments of £596,811, compared with £625,384 for the preceding year. G-B paid its full preference dividend and 7½ per cent on its ordinary shares, the same as last year.

British and Dominion Film Corporation showed a net profit for the year of £129,056, compared with a net of £157,073 for the preceding year. Its full preference dividend was paid, together with five per cent on the ordinary shares, against nothing in 1952.

Accepted With Relief

The Rank figures were accepted in the Stock Market with relief rather than surprise. Criers of calamity had for once over-shot themselves. Despite the acknowledged decline in box office admissions, the reduction of the Rank group's bank indebtedness had been continued to make a total reduction of £10,481,583 in the last four years. That adds up to a considerable climb back out of the red at a time when movies allegedly await the television sheriff's order.

Reduction of indebtedness has had its effects on the group's total interest charges, which at £611,719 are only about half what they were three years ago. The saving in the past year alone is £163,000. Many experienced observers here have declared that bank charges on the immense unsecured indebtedness, which four years ago exceeded £16 millions, would lead to ruin for Rank.

The Cassandras, on the present running, seem headed for disappointment. Odeon brought its preference dividend up to date,

as Mr. Rank promised a year ago it would do. Gaumont-British repeated the 7½ per cent ordinary dividend to which it was raised a year ago. The studio-owning unit of the group, British and Dominions, came into the harvest thanksgiving with the declaration of a five per cent dividend on its £1,824,657 ordinary capital. The previous payment was a five per cent interim on account in 1948-49.

Adjustment Acknowledged

Adjustment in the British and Dominions' liquid position is acknowledged implicitly in the preliminary figures which reveal that the lease of Denham Studios to the U. S. Air Force resulted in a capital profit-surplus of £300,000. Mr. Rank proposes that this pleasant windfall be used to repay three shillings on every pound British and Dominions' preference shares, reducing them thereby to 17s. shares.

The following is a summary of gross and net profits of the three companies concerned:

	1953 £1.	1952 £1.
GROSS PROFITS		
Odeon Theatres	6,762,467	6,397,278
Gaumont-British	3,103,467	2,895,094
British and Dominions	356,928	331,932
NET PROFITS		
Odeon Theatres	1,463,395	1,362,499
Gaumont-British	596,811	625,384
British and Dominions	129,056	157,073

Mr. Rank's statement which will accompany the full accounts on September 16 and his views on the future will be keenly awaited. The process of liquidating unrequired assets is likely now to slack off.

The figures generally received a favourable though cautious press. The "Financial Times," for example, remarked: "In spite of falling attendances at the cinemas, and in contrast to experience elsewhere in the industry, the Odeon Group of companies again increased its trading profits last year. . . . These relatively favourable results cannot, however, obscure the many problems which are now crowding in on the film industry as a whole and on the British film industry in particular."

A Good Word From "Times"

"Common to all producers of films are the problems which the new competition from television has raised. . . . It is clear already that here as in America the first—perhaps the too-quick-answer to this competition is going to be the adoption of 3-D technique. . . . How is the modification of the theatres themselves to be financed? And will the film industry itself be driven into the television business? If so, again, where will it raise new money?"

Only the august "Times" has a really good word to say as follows: "The cinema, left to itself, has a knack of finding its own

feet and its own level, and of acting as a barometer of a nation's mood. . . . The cinema, like any other industry which courts popular favour, is engaged in a campaign that never ends, but it may be that if it puts first things first, and has the wit to turn television to its advantage, the present phase of its struggle will turn out to be a Marengo rather than a Waterloo."

Although details are unavailable, it is reliably understood here that deals have been set for the manufacture of CinemaScope components by members of the Rank Group.

Taylor, Taylor and Hobson will produce anamorphic lenses with British Acoustic taking care of stereophonic sound-heads. Mr. Rank has associations with two screen-making concerns—Stableford and Andrew Smith Harkness—which will be concerned with Miracle Mirror screens.

The deals are subject to approval by the Treasury and the Board of Trade.

Fayette W. Allport was set to fly to New York Wednesday and to engage forthwith in talks with Eric Johnston as a preliminary to the formal negotiations on the Monetary Agreement. Mr. Allport anticipated being in America for at least eight weeks.

Britain's first full-length 3-D subject, "Million Dollar Diamond," goes into production at Nettlefold Studios September 14. Stephen Pallos produces for distribution through United Artists. Stereo Technique equipment will be used.

Drive-in Theatres in Canada Now Total 175

TORONTO: The total number of drive-ins in Canada stands at 175, of which 73 bowed in since the beginning of the year. This is the figure which has been released by the Canadian Motion Picture Distributors Association. One standard-type house, which was destroyed in a fire, has been rebuilt and reopened under a new name by a new owner and brings the number of roofed-in theatres opening since January 1 to 32, and the over-all total for new theatres to 105. Plans have been announced for one outdoor theatre, and two auditorium houses, making the figures 11 of the former and 21 of the latter now on the drawing-boards. Under way at present are five drive-ins and 15 standard-type houses.

Sign Production Deal

R. M. Savini, president of Astor Pictures Corporation, and Al Zimbalist, executive producer of Three Dimensional Pictures, Inc., have signed an agreement to produce a three-dimensional film to be titled "Cat Women on the Moon."

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., this week declared a quarterly dividend of \$1.0625 per share on the 4¼ cumulative preferred stock of the company. The dividend is payable December 1, 1953, to stockholders of record Nov. 16.

U. A. OFFERS A FLOW OF PRODUCT TO EXHIBITION

Plan 48 Releases in Next 15 Months at Estimated Value of \$40,000,000

Guaranteeing a continuous flow of product, United Artists will release 48 pictures in a variety of film processes during the next 15 months. This was announced in New York last weekend at the close of the company's sales meeting by William J. Heineman, distribution vice-president, who asserted that 12 of the 48 will be released during October, November and December of this year while the remaining 36 will be released in 1954 at an average rate of three a month.

Following the publication of Mr. Heineman's announcement, Max E. Youngstein, advertising and publicity vice-president, said a record \$4,500,000 to \$5,000,000 will be expended on all forms of advertising during the next 12 months in behalf of the company's 48 releases.

The biggest one-year lineup in the company's history, it is said to represent an estimated production value of \$40,000,000.

32 Films in Color, With At Least 6 to Be in 3-D

The picture schedule includes 32 films in color and a minimum of six features in 3-D, at least one in CinemaScope, and as many in the wide screen method as exhibitors' demand requires, it was stated.

Among the stars of the forthcoming releases are Gregory Peck, Burt Lancaster, Humphrey Bogart, Errol Flynn, Leo Genn, Kirk Douglas, Jennifer Jones, Glenn Ford, James Mason, Gene Tierney, Van Heflin, Tony Curtis, Lex Barker, Anthony Dexter and Frank Lovejoy.

Among the producers and directors are John Huston, Joseph L. Mankiewicz, Anatole Litvak, Elia Kazan, Robert Rossen, Lesser Samuels, Michael Powell and Emeric Pressburger, Arthur Lubin, Victor Seville, S. P. Eagle, Edward Small and Harold Hecht.

Of the 36 films to be released next year, 12 are now nearing completion, 17 will go into production by the end of this year and seven will be started early in 1954.

These seven are: "Vera Cruz," a Technicolor production starring Burt Lancaster and produced by the Harold Hecht-Burt Lancaster company; "The Silver Chalice," a wide-screen, Technicolor version of Thomas Costain's spectacular best-seller, to be produced by Victor Saville; "Don Quixote," to be produced by S. P. Eagle in Technicolor and wide screen; a second S. P. Eagle production, "The Witness," a drama by playwright Arthur Laurents; two Edward Small productions in color, "Timbuktu," to be directed by Stuart Heisler, and "King Solomon and His Thousand Wives," and an as yet untitled film to be produced and directed by Anatole Litvak.

The 12 productions already completed or nearing completion for release next year in-



by the Herald

THE SALES MEETING in New York, at which United Artists disclosed its program. Around the table, in left to right order: James Velde, western division manager; Max E. Youngstein, vice-president; William J. Heineman, vice-president; Arthur Krim, president; Robert S. Benjamin, chairman of the board; B. G. Kranze, general sales manager; and Milton Cohen, eastern division manager. Standing, Fred Meyers, New York metropolitan district manager; John Hughes, eastern contract manager; Arthur Reiman, western contract manager; Ralph Clark, western district manager; F. J. Lee, midwest district manager; John Turner, eastern district manager; Harry Goldman, central district manager; Joseph Sugar, New York branch manager, and Charles Chaplin, Canadian district manager.

clude two in the 3-D process: "Camel Corps," producer Edward Small's Eastman color, wide screen adventure drama, starring Rod Cameron, Joanne Dru and John Ireland and directed by Ray Nazarro from a screenplay by Harry Essex, and "Ring Around Saturn," a unique Nassour Brothers Production featuring electrically-animated puppets, filmed in Eastman color and wide screen.

The other 10 films in this category are:

"The Million Pound Bank Note," starring Gregory Peck in a Technicolor adaptation of the celebrated Mark Twain story, directed by Ronald Neame, produced by John Bryan and made in association with the J. Arthur Rank Organization;

"Personal Affair," a suspense drama starring Gene Tierney, Leo Genn and Glynis Johns, produced by Antony Darnborough and directed by Anthony Pelisser from a screenplay by Leslie Storm;

"Star of India," a wide screen, Technicolor spectacle, starring Cornel Wilde and Jean Wallace, produced by Raymond Stross, directed by Arthur Lubin and written by Seton I. Miller; "Beachhead," an Aubrey Schenck drama in Pathecolor, starring Tony Curtis and Frank Lovejoy, produced by Howard W. Koch, directed by Stuart Heisler and written for the screen by Richard Alan Simmons from Richard G. Hubler's novel;

"Americano," a Robert Stillman production in wide screen and Eastmancolor, starring Glenn Ford, Arthur Kennedy and Cesar Romero under Budd Boettiger's direction;

"The Story of William Tell," starring Errol Flynn and Bruce Cabot in a Pathecolor swash-buckler produced by J. Barrett Mahon and directed by Jack Cardiff in CinemaScope, the first independent production to be filmed in that process;

"Mask of Gold," a Technicolor adventure starring Van Heflin and Wanda Hendrix, produced by Audrey Baring and Maxwell Setton and directed by Jack Lee;

Edward Small's "Return to Treasure Island," in Pathecolor and wide screen, written and produced by Aubrey Wisberg and Jack Pollexfen, directed by E. A. Dupont and starring Dawn Addams, Tab Hunter and Porter Hall;

"The Firebird," Sol Lesser's Technicolor film featuring ballerina Ellen Rasch, Tito Gobbi

and an international cast of ballet and opera stars, produced by Lorens Marmstedt and directed by Hasse Ekman;

"Challenge the Wild," Frank O. Graham's unusual Eastman color documentary feature.

The 17 films that will go into production before the end of this year include:

"Bronco Apache," a Technicolor Western starring Burt Lancaster, produced by the Harold Hecht-Lancaster company, directed by Robert Aldrich and written for the screen by James Webb from Paul Wellman's novel of the same title;

"The Golden Warriors," an original drama of the crime-ridden New York waterfront written by Budd Schulberg, which Elia Kazan is directing and S. P. Eagle producing;

"The Barefoot Contessa," an original romantic drama written, produced and directed by Joseph L. Mankiewicz, with James Mason co-starred and an actress for the title role to be selected soon;

"The Purple Plain," starring Gregory Peck in a Technicolor adventure drama written for the screen by Eric Ambler from the E. H. Bates book, with Robert Parrish directing and the J. Arthur Rank Organization associated in the production;

"Alexander the Great," the spectacular story of the ancient conqueror, which Robert Rossen is writing, producing and directing;

"Captain Jan," producer-director Brian Desmond Hurst's screen version of the Jan de Hartog book;

"Sitting Bull," Technicolor Western starring Dennis Morgan and Boris Karloff and produced by W. R. Frank;

"Smoke Signal," an Aubrey Schenck adventure drama;

"The Life of Chain Weizmann," based on "Trial and Error," the autobiography of the first President of Israel, which Michael Powell and Emeric Pressburger are producing in association with Meyer Weisgal.

Five Edward Small productions, all of them in color, are included in the group of 17 films that will start production during the next four months: "Return of Zorro," starring Anthony Dexter; "Khyber Pass," starring George Montgomery; "Screaming Eagles," starring Rod Cameron and Tab Hunter under Ray Nazarro.

(Continued on page 29, column 1)

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE ONE on the left (see photo) with upraised arm is Elroy "Crazylegs" Hirsch, whose football honors are so many and great as to require no listing here, and the one on the ground is Hall Bartlett, who has put the football star and his honors—but primarily the person and his story—on some mighty timely, and timeless, film entitled "Crazylegs, All-American."

Crazylegs Hirsch, a two-time All-American during his college years, and no less than a living legend today as the unstoppable pass-catching end of the professional Los Angeles Rams, plays himself in the story of his life, and so do all of the other football-famous seen in the game sequences of the picture, which consist in fact of the footage actually shot, by newsreel and college cameras, of the actual football games dealt with in the picture. Hall Bartlett is the noted producer of "Navajo," one of the more memorable under-a-million budget successes of the past decade.

Story of American Boy With Two Strikes on Him

The story of Crazylegs Hirsch is for the film to tell, but it is fair to state that this is the story of an American boy who had two strikes against him from his toddling days and of how he managed to succeed, against these odds, in a fiercely competitive field of activity. The story of the boy and of his victory over torturous handicaps would be as vital and as dramatic if the field in which he had found his success were medicine, law, landscape gardening or international diplomacy, but the picture made of the story wouldn't have had the selling edge, in any of those cases, that it has as is.

No doubt Mr. Bartlett would have produced it nevertheless, because he believes in the story—as he believed in "Navajo"—and because he is a young man who believes that believing is the most important requisite of motion picture production, or of anything else.

"Crazylegs, All-American" has not been previewed for the press, so far, but it has had the usual number of "sneak previews" around Southern California, being dropped into the evening's program at this, that and the other type of theatre, without notice to the customers as to what it's to be, and publication offices like this one are beginning to get phone calls from plain citizens interested in finding out where it'll be "sneaked" next, so they can tell a friend. One picture in about 50, or maybe in 100, sets up that kind of interest at this early stage in its career.



TWO PICTURES were started during the pre-Labor Day week, and five others were finished. A combining of these statistics disclosing that 26 pictures, an unstimulating total, were in shooting stage. Pretty quiet.

Leonard Goldstein's Panoramic Productions, turning out non-CinemaScope pictures for 20th Century-Fox release, started "Gatling Gun," in Technicolor, with Rudy Mate directing Van Johnson, Joanne Dru, Richard Boone, Craig Hill and Melvin Stone in the cast.

Edward Small, producing independently, launched "Silver Dollar" in SuperCinemascope with Jock Mahoney, Peggie Castle, Adele Jergens and William Bishop in the cast directed by Fred Sears.

Both, of course, are being photographed to look o.k. on wide as well as standard screens.

SOME VERY knowing Hollywood trade-folk financially interested in a strikingly filmed 64-minute nature subject in color entitled "Mystery Lake" are turning the leaves of the film-selling history books back to Chapter One in the interests of finding out for sure, before signing a distribution deal for national release of the picture, just how the public, in the big towns and the little ones, is going to regard it.

In order to make sure that the picture gets a proper presentation and is submitted to a wide variety of audiences in appropriate manner, which is to say neither wet-nursed nor neglected, they are giving a print of it into the custody of capable Jack Lee-wood, long time advertising-publicity director of Lippert Pictures, and subsequently that company's production representative overseas, with the roving assignment to take

THIS WEEK IN PRODUCTION:

STARTED (2)

INDEPENDENT

Gatling Gun (Panoramic Prod., Fox release, Technicolor)
Silver Dollar (Edward Small Prod.)

COMPLETED (5)

ALLIED ARTISTS

House in the Sea (3-D, W.S.) CinemaScope, London)

COLUMBIA

Battle of Rogue River (Esskay Pic. Co., Technicolor) Casanova's Big Night (Technicolor, Wide Screen)

MGM

Knights of the Round Table (Technicolor, Jubilee Trail (Trucolor)

SHOOTING (24)

ALLIED ARTISTS

Riot in Cell Block 11 Dragonfly Squadron (3-D) Rangers of the North (3-D, Technicolor)

INDEPENDENT

River Beat (Abtcon Picts., Inc., London) We Believe in Love (Technicolor, CinemaScope)
Duel in the Jungle (Moulin-Assoc. Brit. Corp., Technicolor, W.S., Johannesburg, S. A.) River of No Return (CinemaScope, Technicolor)
Man in the Attic (Panoramic Prod., Fox release) King of the Khyber Rifles (CinemaScope, Technicolor)
Three Young Texans (Panoramic Prod., Fox release, Technicolor) Prince Valiant (Technicolor, CinemaScope)
Americano (Moulin Prod., U.A. release, Brazil)

MGM

Executive Suite (Wide Screen, Stereophonic Sound) The Far Country (Technicolor, W.S.)
Miss Baker's Dozen (Anso Color) Yankee Pasha (Technicolor)
Rose Marie (Eastman Color, CinemaScope) Saskatchewan (Technicolor)

REPUBLIC

Red River Shore Hell's Half Acre (Honolulu) Dial M for Murder (3-D, All-Media, WarnerColor)
Rear Guard (3-D, WarnerColor, All-Media)

it up the coast with him ("up the coast" being a phrase embracing that vast section of the great west lying between here and the Canadian border) and play it in all the kinds and sizes of locations and theatres there are. (Anybody still around who remembers when young men named Mayer, Laemmle, Zukor and Fox used the same certain-sure means of finding out about their pictures? Worked great then. May again.)

"Mystery Lake" has been compared in print to the Disney nature-films, which is

(Continued on opposite page, column 2)

UA PRODUCT

(Continued from page 27)

ro's direction; "Silver Dollar," with Jock Mahoney, Peggie Castle and William Bishop under Fred Sears' direction, and "Cannibal Island," starring Lex Barker.

"Cannibal Island" will be one of four 3-D films to go before the cameras by the end of this year. The other three are:

"The Long Wait," to be directed by Lesser Samuels, the second Victor Saville production of a Mickey Spillane detective story, following the current "I, the Jury";

"Space Station, U. S. A.," science-fiction drama which Ivan Tors will produce in Super-Cinecolor, with Herbert Marshall and Constance Dowling starred;

"Million Dollar Diamond," starring Dennis O'Keefe, Louis Hayward and Coleen Gray, produced by Steven Pallos and marking O'Keefe's debut as a writer-director.

The 12 films to be released by United Artists during October, November and December this year, an average of four a month, are:

"Crossed Swords," Pathecolor swashbuckler starring Errol Flynn and Gina Lollobrigida, written and directed by Milton Krims and produced by J. Barrett Mahon and Vittorio Vassarotti;

"The Steel Lady," an Edward Small presentation starring Rod Cameron and Tab Hunter, directed by E. A. Dupont, produced by Grant Whytock and written for the screen by Richard Schayer from Aubrey Wisberg's adventure story;

"Beat the Devil," John Huston's production for Santana-Romulus, starring Humphrey Bogart, Jennifer Jones and Gina Lollobrigida, with Robert Morley and Peter Lorre, in a romantic adventure drama directed by Huston from a screenplay by himself and Truman Capote based on James Helvick's novel of the same title;

"Dragon Gold," an Aubrey Wisberg-Jack Pollexfen production written by the producers and starring John Archer and Hillary Brooke;

"The Village," Lazar Wechsler's Silver Laurel Prize-winning production, starring John Justin and Eva Dahlbeck, directed by Leopold Lindtberg, written by David Wechsler and Kurt Fruh and produced by Lazar Wechsler and Kenneth L. Maidment;

"Shark River," an adventure drama filmed in color in the Florida Everglades, starring Steve Cochran, produced and directed by John Rawlins from an original screenplay by Joseph Carpenter and Lewis Meltzer;

"Act of Love," produced and directed by Anatole Litvak for Benagoss Productions, starring Kirk Douglas, with Dany Robin and Barbara Laage, written for the screen by Irwin Shaw from Alfred Hayes' best-selling "The Girl on the Via Flaminia";

"Song of the Land," an unusual feature-length color documentary produced and directed by Henry S. Kesler and photographed by the naturalists, Ed N. Harrison and Frances Roberts;

"Captain John Smith and Pocahontas," starring Anthony Dexter and Jody Lawrence in Edward Small's Pathecolor presentation of the famed American story, directed by Lew Landers and written and produced by Aubrey Wisberg and Jack Pollexfen;

"Riders to the Stars," an Ivan Tors science-fiction production in Super-Cinecolor, starring Richard Carlson, William Lundigan, Herbert Marshall, Martha Hyer and Dawn Addams, with Carlson directing from a screenplay by Curt Siodmak;

"Wicked Woman," starring Richard Egan and Beverly Michaels in a hard-hitting melodrama written, produced and directed for Edward Small by Clarence Greene and Russell Rouse, who scored with "The Well."

"The Scarlet Spear," a Technicolor adventure filmed entirely on location in Africa, starring John Archer and Martha Hyer, produced and directed by George Breakston and Ray Stahl.

YATES URGES TV MARRIAGE FOR "ERA OF PROSPERITY"

Republic may enter the television field in a perhaps startling move, it was hinted in a statement last week, heralding specific policy.

Producers, exhibitors and the television industry were linked "for an era of unparalleled prosperity" in the statement by Herbert J. Yates, president of Republic Pictures. In announcing a series of meetings among executives at the New York home office within the next week, Mr. Yates commented:

"Republic's policy today is based on public reaction. This is what has asserted itself and demanded that motion picture theatre entertainment and television must find a common ground."

He said the meetings would concern many phases of studio, distribution and laboratory operation other than "our 20 announced super-deluxe feature productions for theatre exhibition." He added that the market

for B pictures and small Westerns is finished."

"Formerly, in this group, we sold to around 8,000 theatres. Five thousand are closed and the remaining are in precarious condition," he said. He then went on to point out that leading exhibitors have bought television stations, a wise move, he feels; and he also said he hoped exhibitors wherever possible would acquire such licenses rather than allow them to be obtained by outside competitors who never had to protect investments in the show business.

Mr. Yates also drew a parallel between showmen who entered the concession business to bolster their revenues, and producers, who, he said, "are going to have to go into television to supplement reduced incomes." He asserted it now is impossible to tell whether the bigger budget films now being made by Hollywood in standard and dimensional forms will be profitable.

HOLLYWOOD SCENE

(Continued from opposite page)

round praise in anybody's scale of valuations and it was filmed mainly in the Reelfoot Lake section of Tennessee. It carries along a direct and uncomplicated romantic love story, in which the popular television announcer George Fenneman (see Groucho Marx program) and a young actress named Gloria Gough portray the happy principals whose interest in wild life brings them together. The wild life shown includes a great number of varieties, photographed in their natural settings and engaged in their natural pursuits, with a tree-top exploration of the home and habits of egrets used as a climax.

When Mr. Leewood has completed the testing out of the subject it is to be turned over to a national distributor for general release. Until then, the only way an interested exhibitor can get hold of it is to happen to be in the Leewood lane of travel. Remind of the good old days?

Vitapix Sets Program of 26 Films for Television

The Vitapix Corporation, a film production syndicate owned by independent television stations throughout the United States, this week in New York announced a program of 26 feature films, some of which will be in color, to be made in the 1953-54 season for showing on television "prior to their exhibition in motion picture houses." The original films will feature Hollywood stars, directors and writers and will be made in both 54-minute and full length versions. The program announcement was made jointly by Frank E. Mullen, president of Vitapix, and Burt Balaban, president of Princess Theatres.

Cites Better Operation of Drive-ins

DALLAS: A betterment of the technical position of drive-in theatres in several phases of operation was reported here last week by Claude C. Ezell, founder and organizer of the International Drive-in Theatre Owners Association, which maintains its headquarters here.

In the first issue of a "News Bulletin" to members, Mr. Ezell reported, "the Association is negotiating with a company which has perfected an all-purpose screen for 3-D, flat and wide angle subjects in drive-in theatres. It is a completely seamless, hard-surfaced screen, impervious to all weather conditions and more durable than steel. The screen, which is to be relatively inexpensive, will be available as soon as current tests are completed."

Mr. Ezell also said, "We are completing arrangements to make available to drive-in theatres the German-made Zeiss-Ikon lens. This lens, which is adjustable to any of the ratio sizes, will be available at a reasonable price within the next few weeks."

Also, "The Polaroid Corp. has complied with our request through the presidents of distribution companies to make 3-D glasses for children. We have been informed these glasses will be available in about seven weeks."

Mr. Ezell also reported that a Cinema-Scope lens recently had been tested satisfactorily at the Gilmore drive-in, Los Angeles. He told members 20th-Fox has available a limited number of lenses.

FIGHT MEXICAN PRICE SLASH

by LUIS BECERRA CELIS
in Mexico City

The powerful National Cinematographic Industry Workers Union (STIC) is championing exhibitors in Mexico in their campaign against continuance of the 20 to 35 per cent reduction in admission prices ordered by the City Amusements Supervision Department last December.

The STIC, which recently forced many exhibitors to increase pay scales 12 per cent in order to get a two-year contract guaranteeing labor peace, has found that the exhibitors are correct in saying that the admission ceilings of 34 and 46 cents leave them little profit, and that playing 3-D pictures at 46 cents leaves them a net yield of a mere 04.27 cents a patron.

Prices Broken Down

The non 3-D, 46-cent price is broken down by STIC as follows: 40 per cent to the distributor, 075 cents for taxes, and 1.54 cents for the exhibitor. STIC finds that the 34-cent price allows the exhibitor only 1.05 cents, since the distributor gets 40 per cent and taxes take 0.55 cents. According to STIC, 40 per cent of the gross is the general distributor's share here.

It has been reliably reported that because of the scant profit 3-D pictures earn here, managers of the American companies have advised their home offices not to send any more such films to Mexico City.

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Exhibitors continue to complain about business, which, they say, is 30 per cent below last summer. The decrease is attributable to the general economic depression which the Confederation of Chambers of Commerce says is the result of the prolonged drought, described as Mexico's worst in nearly 100 years. General retail sales have declined 36 per cent and many small stores and factories have gone bankrupt.

Exhibitors report that the only pictures doing business are such strong product as United Artists' "Moulin Rouge" and "Limelight," Republic's "The Quiet Man" and the Italian-made "Tomorrow Is Too Late." A visit to the theatres seems to verify the observation.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Greater Union Theatres is the latest entrant in the wide screen field in Australia. The circuit recently installed a new Wyda Scope screen at the Sydney State theatre for the showing of Columbia's "Salome." Business has been outstanding.

The aspect ratio of the Wyda Scope screen, which is roughly similar to the big

screens recently installed on all MGM's theatres, is 1.85 to 1. The Greater Union installation represents the careful interest in wide screen throughout the trade here. Hoyt's has installed only one, at the Sydney Esquire, but has not played any picture on its full surface since the initial screening of the Coronation film, "Elizabeth Is Queen."

Reported Out of Favor

There still is no word of any independent exhibitors rushing into wide screen. Films in 3-D are reportedly definitely out of favor outside of city first runs—not even the big circuits are screening them because of the expense involved. Hoyt's and 20th Century-Fox hope to have "The Robe" on a Cinema-Scope screen at the Sydney Regent in time for the Christmas holiday trade.

Birch, Carroll & Coyle, the big circuit in Queensland, soon will start installing wide screens throughout the circuit, Dan Carroll, managing director, announced recently. He said, however, that the current non-availability of materials would make it at least a year before the circuit was fully equipped. There are 12 big theatres in the B.C. & C. group.

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The appointment of W. R. Harrop, former business manager of the New South Wales Motion Picture Exhibitors Association, to chairman of the New South Wales Films Commission, a government body, has caused a good deal of discussion in the trade. Mr. Harrop always has guarded jealously the interests of independent exhibitors, despite the fact that he also has been secretary of the Theatrical Employees Association, the union which controls all theatre employees, operations, ushers, cleaners, etc.

He also always has been regarded as a "tough" executive and his appointment to the Films Commission is seen as strengthening the position of the independents against both circuits and exchanges, as the Films Commission has the right to refuse all licenses to build theatres or screen movies in existing halls, and may, under certain circumstances, withdraw existing licences. He is well conversant with the powers of the Commission since he was largely responsible for its creation and helped frame its terms of reference.

Hostile to Drive-ins

Independent exhibitors have been particularly hostile towards any move to erect drive-in theatres.

With Mr. Harrop in the driver's seat as far as licenses are concerned, little hope now is seen for drive-in theatres in the Sydney area. Two men, who were unsuccessful in getting a drive-in for the French's Forest area, now are after Films Commission approval for drive-ins in two other outer sub-

urbs. Trade feeling is that Mr. Harrop may use his influence as chairman to quash the proposals.

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Percy Dive has retired as secretary to Greater Union Theatres after holding that position 43 years. On the amalgamation of four companies in 1913 to form Union Theatres, Mr. Dive was invited to be secretary. At a function in his honor recently, Mr. Dive paid tribute to Norman B. Rydge, who, as managing director of the company since 1938, gave the company a financial strength it lacked. "No one will really know the miracle he performed at a time when the industry gave GU three months to live," said Mr. Dive.

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Celebrating a long service with the one company, but certainly not retiring, was Eddie West, who recently completed 25 years with Universal-International. Mr. West is New South Wales branch manager.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, pioneer in film exhibition in Puerto Rico, recently opened the largest "super drive-in" in San Juan, located on the highway linking Rio Piedras, site of the University of Puerto Rico, and the city of Caguas.

The 1,000-car drive-in is located on a three-acre tract in front of the Santa Maria urban development, with access roads linking it to the best residential districts in metropolitan San Juan. It features a children's playground, opened daily at 5 P.M. (shows start at 7:15 weekdays), a seating area for the "walk-in" trade and a cafeteria. Reports are that the theatre has been filled to capacity every night since its opening.

Says German Producers Seek to Develop Exports

WASHINGTON: German film producers are trying to build up their export markets, Commerce Department film chief Nathan D. Golden reports.

He said an export promotion office had been set up in Frankfurt in an effort to get more foreign markets for German films. During 1952, German producers took in about \$1,120,000 from exports, he said.

Mr. Golden said a lack of investment capital; a limited export market and the loss of former markets in East Germany were the biggest problems faced by producers in West Germany. During 1952, West German producers turned out 63 features, including five in color, and about 200 shorts, the official estimated. Only 46 features were produced in 1951. Mr. Golden said there are about 50 feature film producers and 100 short subject film producers in the Federal Republic of Germany, mostly in Hamburg or Munich.

"Forbidden Stories" to Ellis

Ellis Films has acquired the U. S. distribution right to the Italian-made film "Three Forbidden Stories."

The National Spotlight

ALBANY

Move-overs were made the same week from Albany's two leading theatres, the Palace and the Strand, to the Grand and Ritz with "Gentlemen Prefer Blondes" and "The War of the Worlds," respectively. There was a two-day lapse for the musical, which did not draw as powerfully as had been expected at the Palace—possibly because of the record \$13,000-plus done by Martin & Lewis' stage show the day before the former opened. "The War of the Worlds," which surprised with the substantial patronage and the big concession receipts racked during the Strand engagement, was given a push with television plugs on WRGB, Schenectady. . . . Air-conditioned theatres were a haven for the heat-weary during the record stretch of blistering weather. Even in them, business suffered, however, the day the thermometer officially registered 100 degrees at the Albany Airport—higher readings were reported downtown. . . . Visitors included: S. H. Fabian, Samuel Rosen, Edward L. Fabian and Col. Harry Wilder. They attended a meeting of the Van Curler Broadcasting Corporation to make plans for WTRI-TV, slated to begin operations Jan. 1.

ATLANTA

The Plaza theatre, Ashville, N. C., has been sold by the Publix-Bamford Theatres, to the Ashville Theatres, Inc. The new firm is headed by Jack S. Fuller, of Columbia, S. C., president and Sam L. Irvin, Darlington, S. C., secretary-treasurer. The group owns theatres in Columbia, Orangeburg, Spartanburg, and Darlington. . . . Thomas L. Rawlings has been appointed assistant manager of the Palace theatre, Jacksonville, Fla. . . . The Beach drive-in, Jacksonville, Fla. closed Sept. 12 for the winter. . . . James A. Greer has been appointed manager of the Kuverne theatre, Luverne, Ala. He replaces James H. Counterman who has resigned to go with the state of Alabama. Greer has been with the theatre for several years. . . . Moe Esserman, owner some 20 years back of the Elks theatre, Huntsville, Ala., and now with Screen Guild in Indianapolis, was in Atlanta with friends. . . . Mr. and Mrs. R. J. Ingram (he is district manager, Columbia Pictures) are off for a visit to Europe. . . . Also to Europe is Mrs. George Roscoe, with two daughters. Mr. Roscoe is branch manager for Columbia. The 450-car Azalea drive-in, Orangeburg, S. C. has opened. . . . Also opened is the Fox drive-in, Seneca, S. C.

BALTIMORE

Harry Welch, Mayfair theatre publicist, is in the hospital with a severe case of bursitis. . . . Helen Leonard, secretary to I. M. Rappaport, back from a Boston trip. . . . Herb Rollison, assistant manager Town theatre, back from vacation. . . . M. Robert

Rappaport, Town theatre, in Atlantic City visiting with relatives. . . . Joe Liberto, Stanley theatre assistant, back from vacation. . . . Max Miller, UA representative, in town working on "I the Jury." . . . Tom Baldridge, MGM exploiter in town. . . . George Browning, Stanley publicist on vacation. . . . Richard Dizon, Hippodrome assistant, driving a new car. . . . Leo McGreevy, Apollo manager, back from vacation. . . . Bob Burns, former assistant at Loew's Century, returned home after a year in Korea with the 7th Division, as a second lieutenant. . . . Caryl Hamburger, Little theatre, celebrating a birthday. . . . Due to the refusal of the Health Department to OK permanent type 3-D glasses, local theatres showing 3-D films, will continue to use the cardboard throwaway type. . . . Owen Schnepf, Century assistant, is on vacation.

BOSTON

The 1953 Jimmy Fund Drive has officially opened, according to co-Chairmen Martin J. Mullin of New England Theatres, Inc., and Joe Cronin, general manager of the Boston Red Sox. Election of the following new members to the Board of Trustees was also announced: Cronin, Carl Haffenreffer of Narragansett Brewing Co.; Rudolph King, registrar of Motor Vehicles; Edward C. Fay, Providence exhibitor; and Harry Feinstein of Stanley Warner Theatres. . . . Owners Paul J. Haldeman and Aaron Schindler of the Weymouth, East Weymouth are starting a new policy of "prestige films" for

Tuesday, Wednesday and Thursday evenings, at raised admissions, beginning after Labor Day. . . . "The Robe" is set for its New England premiere on October 7 at the Keith Memorial theatre, with Rodney Bush here from 20th-Fox to set up the policy with Jay Golden, Ben Domingo and "Red" King of RKO Theatres, and James Connolly and Phil Engel of the 20th-Fox Boston office. . . . Arthur Lockwood, former TOA president has returned with his family from a cross-country auto tour.

BUFFALO

A ten-man, non-partisan committee of industryites has been organized here to support Elmer F. Lux, head of the Elmart Theatres circuit and common council president for mayor—if he is nominated for that Office in the September primaries by the Democrats. They are Jack Mundstuk, George J. Gammel, Robert T. Murphy, George F. Mackenna, Murray Whiteman, Sam Yellen, Jack Chinell, Arthur Bailey, Stanley Kozanowski and Stanley Kostisky. . . . Shea's Buffalo will present "The Robe" here, starting Oct. 2. . . . Jack Mundstuk has returned from a trip to West Coast where he attended the big MGM sales powwow and saw a number of the new season productions at the Culver City studios. Mary Ryan, office manager at MGM is back from a vacation spent in and around Saint Anne DeBeaupre, Quebec. Her mother and sister (the latter also a member of the MGM office staff) accompanied her. . . . Donna Anderson, stenographer at MGM, is vacationing, enjoying several trips around western New York. . . . "From Here to Eternity" opens next week at the Lafayette and manager George H. Mackenna and publicity director William Brereton are planning a huge advance ad campaign on it. . . . Abe Harris, representative in Rochester for MGM and Eddie Susse, Buffalo MGM city salesmen vacationed in the wilds of Canada. . . . George Mackenna, Lafayette theatre, claims his daughter caught a 17½-inch pike while fishing with her pater in northern Ontario waters—which is some fish story.

CHICAGO

Balaban and Katz purchased 150 tickets for "This Is Cinerama" for the circuit's employees. . . . Betty Ginsburg, who was Harry Goldman's secretary when he was United Artists branch manager here, is continuing in that capacity now that he has been made district manager. Emma Urdangen, who has been working at the exchange switch board, will be secretary to Sid Rose, new branch manager. . . . Hal Fisher, Columbia location manager, was here with his family for the opening of "From Here To Eternity." . . . Martin Davis, of White Way Sign Co., returned to his desk after a vaca-

(Continued on following page)

WHEN AND WHERE

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

(Continued from preceding page)

tion in California. . . . Several special invitational screenings of "Martin Luther," scheduled to open at the Loop theatre Sept. 23, have been held for members of the clergy and other influential citizens to acquaint them with the picture. . . . Henrietta Wenzel, city booker for National Screen Service, was scheduled to return to duty Sept. 10 following her annual vacation. . . . Mrs. Bruce Trinz, wife of the Clark theatre general manager, is at the Mayo Clinic for a check-up.

CINCINNATI

Local and area exhibitors generally are of the opinion that theatre business has, at long last, turned the proverbial corner, although many have their fingers crossed, hoping that the upturn which recently manifested itself will continue. . . . Frank W. Huss, Jr., president of Associated Theatres, local circuit, and an officer of Independent Theatre Owners of Ohio, is in Canada for his annual vacation to escape the hay fever. . . . Jack Finberg, local United Artists manager, was in Columbus recently conferring with Clyde Hissong, state director of education, and as such, head of the state censor board, in connection with the rejection of UA's "The Moon Is Blue," which is still under the censor's ban in Ohio. . . . Susan Vance, daughter of Willis Vance, local circuit operator, was married Sept. 5 to Edward S. Gibson. . . . Theatre men in Uhrichsville, Ohio, have appealed to city council to repeal the city three per cent admission tax, which they contend has not been properly collected in the past, and is discriminatory. . . . Theatres in the college town of Oxford, Ohio, which have either been closed or operating on part time, are reopening concurrently with resumption of the school year.

CLEVELAND

Business in aircooled theatres outgrossed drive-in business during the week of excessive heat, many exhibitors report. . . . Bob Ullman, National Theatre Supply salesman, became the father of a 7½ pound boy this week as a companion piece to his one-year-old daughter. . . . Jerry Lipow who has been distributing exploitation in partnership with Judd Spigle, has joined the local Paramount sales force succeeding to the territory vacated by the promotion of Lester Irwin. . . . Jack Gutilla re-opened his Roxy theatre, DeGraff, on Labor Day. House was closed during the summer. . . . John O. Guthrie and Charles Meyer have installed 3-D and wide screen in their 160-seat City Hall theatre, Greenwich, a town of 1,000 population. They built most of the equipment themselves. . . . Louis Gross turned his Central Shipping Room interests over to his son, Richard, sold his North Olmsted home and is moving to Florida. . . . Motion Picture Salesmen's Club hosted Ernest Sands, recently promoted from Warner city sales to branch manager, and presented him with a desk set. . . . Charles (Chick) Taylor, pioneer local theatre manager, and Mrs. Taylor celebrated their 25th wedding anniversary on Sept. 5. Taylor currently manages the Center-Mayfield theatre. . . . John F. Kumler, 71, one of Toledo's earliest exhibitors and one of the owners of the Pantheon theatre which he built, is convalescing in Mercy Hospital, Toledo, where he was taken when overcome from the heat while waiting for a bus in front of his home.

COLUMBUS

Loew's Broad will be one of three Loew theatres to show a simultaneous world premiere of MGM's "Torch Song" starring Joan Crawford and Michael Wilding. Date is Thursday, October 1. Loew theatres in Syracuse, New York and Richmond, Virginia are the other two. . . . First showings of 3-D on wide screen here will be "Devil's Canyon" at RKO Palace and "Inferno" at Loew's Broad. . . . Bernard Ginley, manager of the Southern, has been vacationing with his wife and daughter at Lake Placid, Montreal and Quebec. . . . H. & S. Theatres have closed the Champion, a neighborhood theatre, for the month of September for renovation and redecoration. . . . Local critics hailed "Shane" at Loew's Ohio as one of the finest Westerns in many years. . . . Central Ohio exhibitors have been invited to see MGM screenings of "Mogambo" and "Take The High Ground" Sept. 15 and 16 at Loew's Ohio.

DENVER

The Denham this week is celebrating its 40th year. Built in 1913 for legitimate plays, the house was also used for years for stock before closing for a time, and then opening for films in 1932, with the late Lou Hellborn managing until Dave Cockrill came in 1934 to manage until his death last year. His widow, Mr. Vera Cockrill, now is managing director, with Robt. Lotito as manager, and with Wm. Fitzgerald handling the publicity. . . . Frank Monaco, Universal booker, and Josephine Garrimone, married. . . . Evelyn Benson, Denver Shipping Bureau secretary, flew to Los Angeles for the Labor Day holiday. . . . Merf Evans has closed the Lake, Johnstown, Colo., and is now managing the Lakewood, Lakewood, Colo. . . . B. J. McCarthy has resigned as branch manager for Realart, and Robert Patrick, who recently bought the franchises here and Salt Lake City, will handle. . . . Lester Zooker, Universal district manager, in, and he and Mayer Monsky, branch manager, to Albuquerque, N. M., on sales trip.

DES MOINES

Iowa theatres are raising their admission prices following President Eisenhower's veto of the 20 per cent tax repeal bill. At Stratford, M. K. Halverson announced a 10-cent boost in both adult and children's prices at his Stratford theatre. H. J. Lankhorst, owner of the Hawarden at Hawarden plans to announce an increase in the near future as does the Isis theatre at Riceville. . . . Keith C. Bright, former assistant manager of the Englert theatre in Iowa City, has been named to manage the Niles in Anamosa. . . . A petition has been filed with the city council in Waterloo seeking an ordinance regulating the operation of drive-in theatres there. Signing the petition were residents and property owners in the vicinity of the Starlite drive-in owned by Philip E. Winslow and S. A. Oellerich. . . . Roberta Chapman, formerly of Warners, has joined Universal as booker's steno. . . . A carload of 21 persons won first prize in a contest at the Ridge drive-in at Mount Pleasant for the driver with the largest load of passengers. . . . Hazel Hudson, Columbia, is still confined to her home with an illness which had her hospitalized for several weeks. . . . Harley Kuhfus has opened the

Radcliffe at Radcliffe and will present shows on Saturday and Sunday nights. . . . James K. Roberts, manager of the Wampus in Keosauqua, was to be married Sept. 6 to Lois Darlene Roberts. The bride's name will not change! . . . The Waucoma at Waucoma is being remodeled.

DETROIT

"Gentlemen Prefer Blondes" is still a strong puller in the downtown area. United Artists theatre has beat the heat for the fifth consecutive week. . . . Irving Lovett, late manager of the Lincoln Park, has moved into the distributing end of the business, replacing Eric Clarry as booker for RKO. . . . Wide screen presentations of conventional films came in for criticism by the local critics. . . . Hollywood Detroit Theatre Enterprise's westside house has booked the Notre Dame closed TV circuit for this fall. . . . Broadway-Capitol in sweltering downtown Detroit built a wall of solid ice along the curb. Signs reading "It's Cooler Inside" together with the 200 pound blocks got the idea across to patrons. . . . Isabel Castro who shows with Sabu in "Savage Drums" was guest of honor at the Rouge theatre in Suburban River Rouge. A graduate of Rouge High School, Miss Castro was feted by Thomas Ryan Associated manager in River Rouge.

HARTFORD

A 600-car capacity drive-in theatre, being built by Perakos Theatre Associates at Plainville, Conn., will be ready for operation by Spring, 1954, according to Sperie Perakos, general manager. The New Britain circuit operates seven indoor houses. . . . Robert L. Howell, manager of the Stanley Warner Port theatre, Newburyport, Mass., has returned to his desk, following a vacation in Hartford and Danbury, Conn. . . . Jack A. Sanson, Manchester, Conn., city manager for Stanley Warner Theatres, is back from a vacation in the Pennsylvania area. . . . George Mentsas has been named assistant shipper at the U-I exchange in New Haven. . . . Tom Grace of the Eastwood theatre, East Hartford, Conn., has returned from a Maine and New Hampshire vacation trip. . . . Lou Cohen of Loew's Poli, Hartford, is back from vacation. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, and Mrs. Brown have returned to New Haven from Virginia Beach, Va., where they observed their 20th wedding anniversary. . . . John McGrail, U-I field exploitation man, was in Hartford, New Haven and Bridgeport, for "Thunder Bay."

INDIANAPOLIS

Walter Wolverton has been made assistant to Dale McFarland, general manager of Greater Indianapolis. Dallas Schuder, formerly manager of Keith's, succeeds him as manager of the Circle. . . . George Landis unveiled the first wide screen in local neighborhoods to show "Shane" at the Uptown last week. . . . Attendance for the first three days of the Indiana State Fair, now in session, was down from last year, 123,108 to 134,279 in 1952. . . . Plans for the annual state convention will be formulated at the Allied Theatre Owners of Indiana board meeting here Tuesday. . . . "From Here To Eternity," now in a second week at Loew's,

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has topped all records since "Quo Vadis," manager Howard Rutherford reports. . . . Foster Gawker, MGM branch manager, is attending the national sales meeting in Los Angeles.

JACKSONVILLE

John Allen, Metro salesman, was generous with the cigars at the birth of his first son. . . . The Edgewood and Murray Hill theatres are now second-run 3-D houses, playing behind the first-run Palace and St. Johns. . . . An early morning fire, caused by defective wiring, damaged the concession room of the Beach theatre to the extent of \$2,000, but the theatre opened for business as usual in the afternoon. . . . The Ribault drive-in featured an all-night "owl show" Sept. 5, with four feature films and three cartoons. . . . Fred Kent, Guy A. Kenimer, and Arv Rothschild, all of this city, are now district directors of Motion Picture Exhibitors of Florida. LaMar Sarra heads the important MPEOF legislative committee. . . . The suburban Dixie theatre has re-opened. . . . Mrs. Bobby Preacher managed the Palace theatre while George Krevo was on his annual leave. . . . Joe J. Deitch, Florida State Theatres booking department chief, returned from a stay in New York City. . . . Sarah Keller, Metro secretary, and her husband went apartment hunting after his return from Navy duty.

KANSAS CITY

Senn Lawler, Fox Midwest, has been named general chairman for the annual convention of the Kansas Missouri Theatre Association to be held October 6 and 7, Hotel President, Kansas City, Mo. Louis Higdon, Midcentral States Theatres, Manhattan, Kas., is associate chairman. . . . John Dobson, formerly with Remington-Rand at Kansas City, has joined United Artists as salesman with the Kansas City branch office, to travel western Missouri, replacing Guy Bradford. . . . Loew's Midland, downtown in Kansas City, will be used for morning trade screenings of "Mogambo" October 14 and "Take the High Ground," October 15. . . . "From Here to Eternity" had the "largest opening in years" at the Midland. . . . Donald Shane, manager of the Tri-States Orpheum at Omaha, Neb., is acting manager of the Paramount during the vacation of Harold Lynn, manager. Mr. Shane has the assistance of Jack Bunker, Mr. Lyon's assistant manager. . . . "Stalag 17" has been held over into the third week at the Paramount.

LOS ANGELES

Jack Berman, president of Berman Theatres, and Mrs. Berman, returned from vacationing. . . . Neil Petrie, president of the Downtown Business Mens' Association, has appointed O. N. (Bill) Sreere to the organization's executive committee, in honor of Sreere's leadership. Sreere operates theatres in Los Angeles and Coronado. . . . The recently re-opened Century theatre has once again extinguished the house-lights. . . . MGM has shipped prints of ten different features to each one of their branches throughout the world for screenings scheduled for exhibitors. . . . Alex Cooperman, IFE district manager, off to San Francisco on company business. . . . George Tripp, Warner salesman, back from a three week

sales junket to San Diego and Phoenix. . . . Nick Estrada, formerly with Azteca Films, has opened his own film buying and booking service at 1826 So. Vermont. . . . Carl Burrows, Warner booker, and his wife, are off to Northern California for a vacation.

MEMPHIS

United Theatres of North Little Rock have bought 3-D equipment for five additional theatres in their Arkansas chain. Purchase was made in Memphis. . . . Mrs. R. M. Carson, L. B. Clark and James McWilliams, Majestic and Rialto theatres at El Dorado, are building a new drive-in for an early October opening at El Dorado. . . . R. B. Cox, owner of Eureka, Batesville, Miss., has returned from a visit to Hollywood studios. . . . Harold H. Roth, 64, who owned and operated Memphis' largest drive-in, the Sky-Vue, died at Baptist Hospital in Memphis after an illness of five months. . . . Malco gave a dinner for 45 persons, selected by disc jockeys at five radio stations in a contest, to celebrate the opening of the film, "From Here to Eternity." . . . Loretta Healy, office manager's secretary at Universal, and William Hesselbein will be married Sept. 19 at Temple Baptist Church in Memphis. . . . Louis Ingram, branch manager, MGM, is in California attending a company meeting. . . . A baby daughter was born to James E. Smith, Paramount booker, and Mrs. Smith at Methodist Hospital in Memphis.

MIAMI

The latest link in the Wometco chain is the North Andrews drive-in in Fort Lauderdale, Fla., which is designed to be a 900-car twin drive-in. Theatre was opened August 26 and according to Van Myers, Wometco construction superintendent, has what he believed to be, the widest screen of any drive-in. . . . The Flagler, the area's only all spanish film house, has closed for two weeks. . . . The sympathy of the community was extended to the D. Keith McComas family, on the recent death of their three-year-old son, Alan. The McComas family operate the Tropicaire & Dixie drive-ins. . . . Murray Birchansky, who has been with the Wometco organization in many capacities, is now aide to Mark Chartrand in the public relations office. . . . Elizabeth Woodridge is Girl Friday and general factotum for the McComas Theatres since the resignation of Rhea Gilcrest, who left to go into business in Ohio.

MINNEAPOLIS

An out-of-court settlement was reached in the anti-trust suit brought by Martin Lebedoff, neighborhood theatre operator, against the major film companies and Minnesota Amusement Co. Lebedoff was awarded the judgment in U. S. district court about a year ago and an appeal has been pending in the U. S. circuit court of appeals at St. Louis. The judgment was for \$138,000 including damages, costs and attorneys fees. The settlement was for approximately the amount of the judgment, according to Lee Loevinger, attorney for the plaintiff. . . . Jack Kelvie, office manager at 20th-Fox, is vacationing in St. Louis and the Ozark mountains. . . . Gene Meredith has been transferred to the Minneapolis Warner branch from Jacksonville, Fla., to serve as office manager. Meredith was once cashier

at Warners here. . . . Marjorie Jensen, secretary to Harold Lundquist, 20th-Fox assistant district manager, is leaving the exchange to become traffic director at WDAY-TV in Fargo, N. D. . . . The Twin Cities third television station, channel 11, went on the air this week. . . . Roger Dietz and Ruth Johnson, both bookers at Columbia, were married in Paynesville, Minn.

MILWAUKEE

Harry Boesel, manager of the Fox-Palace theatre here, has been appointed district manager of the Palace and the Fox-Strand theatres. . . . The new assistant at the Palace is Robert Rabe. . . . A new television station went on the air here Saturday, bringing the total of Milwaukee channels to two. WCAN-TV, ultra high frequency station, broadcasts on channel 25. Most set owners here will have to spend \$75 to \$85 to receive UHF. At least 90% of Milwaukee set owners will have to have outside antennas. . . . "From Here to Eternity" opened at the Riverside theatre here, while at the Alhambra "Houdini" was shown. . . . The Fox-State and Riviera theatres have re-opened.

NEW ORLEANS

Gaston J. Dureau, Jr., president of Paramount Gulf Theatres, Inc. announced that the Saenger secured "The Robe" for its "Deep South" premiere. A tentative date has been set for either late September or early October showing. . . . Messrs. Proffit & Hinckle, owner-operators of the Star drive-ins, Monroe, West Monroe and Tallulah, La., have taken over the shuttered Green Frog, Tallulah. After extensive remodeling and refurbishing they will reopen it under the name of Harlem. . . . J. L. Hicks of the H. R. Mitchell and Co., Hartselle, Ala., was here to confer with Tom Neely, NTS, and to introduce the new "Bowline" wide curved screen frame. . . . J. S. Wingate opened his new Gay Lee drive-in, DeQuincy, La. It is RCA equipped. . . . Mrs. Mildred Simmet has taken over operation of Dixie, Gibsland, La. from Royce Hamil. . . . Several friends treated Milton Dureau to a luncheon on his 57th birthday, August 30. . . . L. C. "Jack" Downing, Haven, Brookhaven, Miss., held the lucky number at a recent drawing at a ball game in Nashville, Tenn. which awarded him an all-expense-paid trip to New York via Eastern Airlines and a three-day stay at Roosevelt Hotel from October 5-7. Before returning to Brookhaven, the Downings will take a look at Boston, Mass. . . . Tom Neely, Sr., handled the sale of equipment for Junior Charles Waterall's C. W. C. drive-in now under construction near Richton, Miss. He also supplied new simplex X L projectors for Waterall's 43 drive-in, McIntosh, Ala.

OKLAHOMA CITY

Duke Theatres, Inc., Tulsa, Okla., has been granted a charter for 50 years. Incorporators are Harold C. Lloyd, W. K. Johnson, Jr., and Leroy Blackstock, all of Tulsa. . . . Del City theatre, which has been having mid-week "kiddies" shows, had its last "super" show Sept. 2. The shows will be on Saturday mornings during the school year. . . . The Will Rogers theatre is opening daily at 12:45 P. M. effective Sept. 2.

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This new opening policy, Monday through Friday, allows the theatre to schedule programs an hour earlier so that mothers can now attend full matinees and be out in time to pick up children at school. . . . The Bison theatre, Shawnee, Okla., announced that 3-D prices have been reduced to 25c and 65c.

OMAHA

Omahans are going to have another chance to see "The Moon Is Blue." The movie did breath-taking business in 30 days of playing time at the Admiral and Chief theatres. The play will open on the stage of the Community Playhouse September 25 for a two-week run. . . . Barney Rosenthal, ex-Universal booker, has a similar position at Warners. . . . Allied Artists branch manager Sol Francis and his family were in Colorado last week. . . . William Miskell, Tristates district manager, was visited by his father, W. P., from Portsmouth, N. H. . . . Pinky McIlvane, Brandeis theatre assistant manager, underwent an operation. . . . Donna Nielsen has succeeded Ruth Daniels as Republic biller. . . . Ellis Shafan of Los Angeles, former MGM booker, was in town because of the illness of his father. His brother, Eddie, Omaha attorney, is active in Variety Club work. . . . Exhibitors in the Iowa and Nebraska territory were singing the blues as much of the area went into its fourth rainless week, plus two weeks of blistering weather that dealt the corn crop a hard blow.

PHILADELPHIA

Exhibitors throughout the entire State are being asked to help defray the expenses of the recent state campaign to pass the Waterhouse-Andrews Bill, relieving theatres of the 10 per cent local amusement taxes. While the measure lost out in State Legislature, the sponsors stated that they will try again to eliminate the tax. . . . Bob Warner, with Berlo Vending Company and before that with National Theatre Supply Company, left for Seattle, Wash., to take over the direction of the Northwest Automatic Candy Company, a subsidiary of the ABC Vending Company. . . . Arnold Strulson, 20th Century-Fox salesman for the New Jersey and Delaware territory, became the father of a baby girl recently. . . . Herman M. Ellis, son of A. M. Ellis, head of the Ellis Theatre Circuit, and Elinor Grossman, were married last week.

PITTSBURGH

Pittsburghers will see their first movie in CinemaScope when "The Robe" will open at the J. P. Harris on September 30. The Harris was closed for nine days last month so alterations to the stage section of the building could be made and equipment installed at a cost of more than \$40,000. . . . Jerry Smith has enrolled as a student assistant manager in the Ritz theatre. He has just returned from the service where he spent three years in Germany and three years in Japan and Korea. . . . Cartoon shows in 12 Warner city theatres have been set for the first Saturday that the kiddies are off. . . . "The Cruel Sea" set a new opening day record, both in receipts and attendance, in the Squirrel Hill theatre. . . . Mike Barry, nationally known radio and TV quiz master, is here for a 12-week series of give-away quiz sessions at five neighborhood

and suburban theatres. . . . Eileen Wadding of the Warner booking office has announced her engagement to Lieut. Paul Caine of the Air Force.

PORTLAND

First run business has been big for the past few weeks due to powerful product. Hiked admission prices, single billing, hot weather, and transient name attractions have not affected the box office table. . . . "Lili" did terrific at four second run houses. . . . Mrs. J. J. Parker is back at her desk after being under the weather. She was to reopen her 890-seat United Artists theatre Sept. 12 with "From Here to Eternity". The house has been dark for the summer. Harold Lawrence will be house manager. . . . Marvin Fox, Hamrick's city manager, had a gigantic promotion on "The Bandwagon" and the take proves it was successful. . . . Columbia's Sammy Siegel was here to work on "Eternity".

PROVIDENCE

Maurice Druker, for four and a half years manager of Loew's State, has left for Kansas City, Mo., where he will manage Loew's Midland. Larry R. Levy, former manager of Loew's Colonial, Reading, Pa., arrived in this city, to replace Druker. . . . The Jimmy Fund campaign for money to treat child victims of cancer, got underway last week at an informal luncheon in the Sheraton-Biltmore Hotel at which it was reported that 73 children from this state alone have been taken care of by the Cancer Research Foundation in the Boston Children's Hospital, which is supported by proceeds from the Jimmy Fund drives. . . . "Stalag 17" held for two weeks at the Strand. . . . After three weeks of unseasonably cool August weather which benefited in-town theatres no end, a torrid spell with temperatures reaching the highest marks of the year, drove hundreds to their favorite open-air theatres.

SAN FRANCISCO

Elmer Benjamin, former salesman, Astor Pictures, is now salesman for Favorite Films of California. . . . Changes in Fox West Coast management: Lee Hess of the State and Ritz, was transferred to Visalia, Visalia; Joseph D'Jarneau of Los Angeles, is now managing the State and Ritz; Timothy O'Brien resigned as manager of the State to join the American Building Maintenance Co.; Hal Honore is now manager of the Peninsula, Burlingame. . . . FWC's East theatre at Stockton, is now closed Tuesday of each week. . . . Management changes in Stockton Blumenfeld Theatres include the transfer of Dee DeWitt from manager of the Esquire to manager of the California at Pittsburg; manager Gus Morris of the Sierra, transferred to the Esquire. Herman Stovall has taken over management of the Sierra. . . . United-California closed the Pine Breeze drive-in, Paradise, Sept. 12. . . . John Forde, business manager, Moving Picture Operators' Local 162, through Frank Costello, has made a projectionist available, without charge, in addition to a spotlight operator, as their contribution to the Film Colony Girls' Fashion and Preview party (for the benefit of Variety Club's Blind Babies Fund) at the Presidio Theatre, Sept. 26 at 1:30 P.M. . . . Joe Young is now the new assistant at the Varsity theatre, Palo Alto.

TORONTO

Luncheon honoring the winners of the Jackpot Jamboree Contest held among Ontario Famous Players managers was addressed by John J. Fitzgibbons. . . . Don Kirnlaw, formerly manager of the Mount Dennis theatre, is new manager of the Hollywood. He succeeds Bill Watts, who has left to manage a theatre in the States. . . . New members of the Motion Picture Theatres of Ontario Association are Mrs. Maryan E. Roy, Roxy theatre, and Fred G. Robertson, Mayfair theatre, both in Ottawa. . . . Jackie Marks, formerly Vancouver branch manager for IFD, has succeeded Max Scheine as Calgary branch manager. The latter has been moved to the local sales territory. . . . Pierre de Bellefeuille is now assistant head of Canadian Non-Commercial Distribution at the National Film Board. . . . John R. MacDougall has joined Cap Palmer Productions, Hollywood. . . . Calgary equipment dealer W. Gray Sharp spoke on new movie developments at the luncheon meeting of the South Calgary Kiwanis Club. . . . Lionel Gibb transferred from the Toronto office of Theatre Confec-

VANCOUVER

German language films are without an outlet since the Hastings theatre discontinued playing them through lack of business. . . . Arie Szent-Miklosy, Odeon secretary at the district office, was married to Lindsay Crawford. . . . Yvonne Lund, of the Cinema floor staff, was married to Bob Pope. . . . Bob Lightstone, former Paramount Winnipeg salesman, has replaced Bob Murphy as Vancouver manager. Murphy takes over the Montreal branch. . . . Bob Cruickshank joined the staff of the Odeon-Vogue as trainee manager. . . . Johnnie McTaggart is the new assistant to Ivan Ackery, Orpheum manager. He succeeds Bill Finnigan, resigned. . . . Lock Bleakley, general manager of Perkins Electric, is surveying the B. C. Odeon houses for new wide screens. . . . Les Young will open his 700-car outdoor theatre near New Westminster late this month. . . . Westview, B. C., a few miles from the pulp town of Powell River, will soon have a 350-car drive-in, constructed by two local businessmen, J. R. Hiltz and H. C. Bayer. . . . Dorothy Smyth, who started as cashier at the old Empress in Penticton in 1922, has been a cashier for 31 years in the fruit town and now with Famous Players at the Capitol.

WASHINGTON

The Branch drive-in theatre, Clinton, Md., booked a stage show for two nights, in addition to its regular feature film. . . . George Francis O'Malley, 24, son of George F. O'Malley, stage manager of Loew's Capitol theatre, was killed on August 30, when his car overturned. . . . K-B Theatres announces that the Colony, its newest addition, will begin a first run policy when it opens with "Monsoon." The chain also expects to open its first drive-in theatre on Route 240 in Rockville, Md., before the end of the year. It will accommodate 750 cars. . . . The Capitol theatre will open its new no-vaudeville policy with the presentation of "The Robe" October 1. . . . The National Archives will show the Pare Lorentz film "Fight for Life," produced by the government under Lorentz' supervision. . . . Bill Karras, assistant manager of the Warner theatre, was married to Jeanne Mihills.

Name Silver As Head of Fund Drive

The appointment of Moe Silver, Stanley Warner executive, as the national exhibitor chairman of the 1953 Christmas salute of Variety Club's Will Rogers Memorial Hospital, has been announced by Abe Montague, president. Mr. Silver succeeds Sam J. Switow of Louisville, Ky., who served as national exhibitor chairman for the 1951 and 1952 salute.

Last year's total from the Christmas salute was approximately \$125,000. In accepting the post, Mr. Silver noted that the totals for each Christmas salute since its inception as the major fund raising effort for the Hospital in 1950 had increased each year. In 1950 it was \$65,000; 1951, \$96,000; 1952, \$125,000. He stated that the objective for 1953 would be \$250,000.

"If everybody in the industry would contribute at least one hour's pay to this year's salute, we'll go over the goal. An hour's pay is not too much to ask for 'our own' in this once-a-year drive to keep our Will Rogers Hospital and its wonderful work a continuing and growing operation." The 1953 drive will start late in October and continue through January, 1954.

To 18 New French Films

Arthur Davis, president of the Arthur Davis Releasing Organization, has recently returned from France, where he obtained the United States distribution rights to 18 new French films. The films are now being prepared with English subtitles and will be released at the rate of one per month beginning in October. The films involved include "That French Impulse," "Olivia," "The Red Inn," "None More Wicked," "The Naked and the Weak," "Three Telegrams," "Forbidden Urge," "Maya," "Mountain Sinners," "Secret Document—Vienna," "Four Intimate Passions," "Rendezvous in Paris" and "The Night Is My Kingdom."

"Tanga Tika" Dated

"Tanga Tika," full length feature filmed in color in Tahiti with an all-native cast, will be the next attraction at the Sutton theatre, New York, following the current run of "The Moon Is Blue." The picture was produced, written and photographed by Dwight Long, director of the Academy Award-winning "Fighting Lady."

Otto Madsen Dies

Otto Madsen, 66, RKO branch operations auditor and employee of the company for 40 years, died September 5 at his home in Floral Park, Long Island, after a long illness. He is survived by his widow, Mrs. Gertrude Madsen, a son, Stanley, and a daughter, Dorothy.

People in The News

ALGER LANCASTER, managing director of several houses for Malco Theatres, Inc., has been commissioned an aide-de-camp on the staff of Kentucky Governor Lawrence W. Wetherby, commander-in-chief of all Kentucky Colonels.

JACK A. SANSON, Manchester, Conn., city manager for Stanley Warner Theatres, has been promoted to manager of the circuit's Strand, replacing JAMES F. MCCARTHY, who becomes Connecticut district manager.

GEORGE J. SCHAEFER has been appointed eastern producer representative by Hall Bartlett Productions for its first feature, "Crazylegs, All-American."

HUNTINGTON HARTFORD, independent producer, has purchased the Vine Street Theatre in Hollywood from CBS and plans to operate with touring Broadway hits.

ROBERT STACK has been appointed to the board of the Screen Actors Guild replacing Richard Carlson, resigned.

EDWARD KESTENBAUM, RKO Service Corp. publicist, has been awarded a scholarship

to New York University's Washington Square College of Arts and Science.

JOHN J. COLE has been appointed manager of west coast sales for Motion Pictures for Television, Inc., it was announced by E. H. EZZES, vice-president.

VINCENT TROTTE, veteran film artist, has been assigned to a USO group in Korea to do portraits of wounded American soldiers in hospitals there.

ARNOLD M. PICKER, United Artists foreign distribution vice-president, returned to New York last Wednesday from a two-month trip to Europe and South America.

STANLEY R. GREENFIELD, in charge of motion picture advertising in the east for "Look Magazine," has resigned to become president of the N. C. Greenfield Advertising Agency, succeeding his father, NICHOLAS GREENFIELD, who yields administrative duties in the agency to devote more time to consultant work.

ROBERT GORDON EDWARDS has been appointed head of the Rome public relations office of Italian Films Export.

Install Wide Screens At U.S. Military Posts

WASHINGTON: Wide screen installations are being made at 45 theatres on U. S. military posts by the Army and Air Force Motion Picture Service, it has been announced by Fred Bund, director of the service film group. The organization, which operates 380 theatres inside the continental limits of the country, is installing screens with an aspect ratio of 1:66 to 1. The installations are scheduled to be completed by the end of November, at which time, according to Mr. Bund, the service will decide how many additional post theatres to equip.

Supreme Court Dates Several Film Cases

WASHINGTON: The Supreme Court has tentatively set October 16 for argument in the so-called Crest case, involving the right of distributors to refuse first run showings in neighborhood theatres. Court officials said, however, that there is a possibility the parties might want to print some additional testimony to submit and in that case the date would be postponed.

Argument in another film case already taken by the court, involving a suit by the Partmar Corp., has been tentatively set for October 15.

The high court returns from its summer vacation October 5, but will hold only a routine session then. The court will really

get down to business October 12, at which time it might announce whether or not it will review lower court decisions in other film cases submitted over the summer, including ones involving film censorship and Sunday film showings.

Daly and Considine Make "Little Boy Lost" Short

John Daly, television star and vice-president of the American Broadcasting Company, and Bob Considine, noted war correspondent, have made a short, for exhibition in the New York area, to stimulate interest in the reserved seat September 21 premiere of Paramount's "Little Boy Lost," at the Rivoli. All the proceeds of the premiere will be turned over to the Memorial Building Fund of the Overseas Press Club of America, of which Mr. Daly and Mr. Considine are prominent members. The fund will open New York headquarters dedicated to the memories of 60 co-members who lost their lives while covering the news in World War II and Korea.

Spanish House Opens

William L. Taub, president and managing director, has announced the opening of his Hispano theatre, New York City, which features Spanish language films. Beginning September 11, the house was also set to feature outstanding Latin American stage attractions.

Story Vital To Success, Says Seaton

The story is the thing, George Seaton, co-producer with William Perlberg of "Little Boy Lost" and other films, stressed in an interview Tuesday in the New York office of Paramount. He declared that his conviction is strengthened by the arrival of new techniques and by visits among exhibitors. He and Mr. Perlberg have made it a practice to take their pictures on the road during the first few weeks, and from these travels they gather information on exhibitor preferences in stories, casting and techniques.

The exhibitor, Mr. Seaton pointed out, is still interested in a "good picture." The good picture, he added, is defined, in some recent instances, very strongly at the box office, regardless of color, size of screen or dimension.

The latest Seaton-Perlberg picture has opened in Hollywood and in London. Their next will be "The Bridges at Toko-Ri," the best selling James Michener story, which probably will be for wide screen, in color, and with stereo sound, and after that will be "Country Girl."

Mr. Seaton feels CinemaScope will be successful, and like 3-D is suitable for certain subjects. He and Mr. Perlberg have been making pictures since 1939. He begins his visits with exhibitors when "Little Boy Lost" opens at Amarillo, Texas, September 28.

Rank to Distribute 3-D Pola-Lite Viewers Abroad

S. G. Fassoulis, president of the Pola-Lite Co., this week in New York announced completion of a deal whereby the Pola-Lite 3-D glasses will be distributed in England by the J. Arthur Rank organization. It was announced at the same time that True View Ltd. had been licensed for the manufacture in England of the 3-D viewers, with manufacture on a mass basis to start immediately. The agreement with Rank also calls for the viewers to be distributed by the Rank subsidiary, G. B. Kalee, Ltd., on the European continent, Latin and South America, as well as in British possessions.

Allied Artists Schedules Managers Sales Drive

Allied Artists will hold a branch managers sales drive during the 13-week period beginning November 6 and ending January 29, it has been announced by Morey R. Goldstein, vice-president and general sales manager. Cash prizes for branch managers, salesmen and bookers have been established to stimulate the drive. "Slade," a Lindsley Parsons production, has been selected as the picture which will be designated with which to launch the drive.

King Warns of Effects Of Theatre Closings

"No business community is isolated from the success, failure or prosperity of its movie theatres," according to Henry King, director of 20th Century-Fox's "King of the Khyber Rifles," "and when a movie house closes down, don't ask to know for whom the bell tolls—it tolls for all business." Mr. King sounded this warning last week in a speech before a meeting of the Southern California Chamber of Commerce at the Los Angeles Biltmore. Surrounding rentals and property values go down, said Mr. King, even when the theatre is converted immediately into another business or operation. A dark theatre, he said, means that "the business neighborhood has been deprived of a magnet which drew people to the section."

Small in New Company To Make Films for TV

Edward Small, producer, and Milton Gordon, financier, have formed a new company for production and distribution of films for television, the name of which is Television Programs of America. Mr. Small is chairman of the board and Mr. Gordon is president. Michael M. Sillerman, who until recently was with Ziv Television Programs, Inc., is vice-president. The announcement asserted 75 per cent of the firm's working force has been hired and it now is handling product. Mr. Gordon is a financial adviser to United Artists, and also has an investment company. Until last March, he was a vice-president of Heller and Company, Chicago financing company.

Chicago Tax Collections Indicate Higher Grosses

CHICAGO: August collections from the city's three per cent amusement tax once again followed the upward trend, indicating that grosses were improving. The collections amounted to \$91,415.94, a considerable increase over last month's \$84,130.81 taxes and August, 1952, taxes, which totaled \$75,496.85. Theatre collections this year have been approximately five per cent higher than last year. The City Tax Collector's office attributes the rise from \$664,720.66 to \$694,404.60 to three-dimensional films which touched off a series of price increases in the city.

Reiner Sees Competition In Europe Spurring Selling

Competition is growing in the European film market, and American product needs aggressive selling, Manny Reiner, foreign manager for Goldwyn Productions, declared upon his return to New York last week after three months abroad. He cited Samuel Goldwyn and Spyros Skouras as executives who while abroad not only sell their own product but also the motion picture industry and he also said the growth of competition was the result of increased production, and more importing of American films. Of the latter, he remarked American companies should be more selective.

Seek Census Check of Film Dollar Total

WASHINGTON: The U. S. Census Bureau is attempting to collect figures indicating the total dollar volume of motion picture theatre business and the total number of motion picture theatre admissions.

The Bureau already has started collecting figures for these two items for 1953, and hopes to do the same each year. These will be the only two figures collected by the Bureau, and will be based on a sampling of theatres rather than on a survey of all theatres.

Congressional budget cuts forced the Census Bureau to give up its plans for a 1953 census of business and manufactures, which was scheduled to provide comprehensive, detailed data on film production, distribution and exhibition. Instead, the Congress allowed only limited funds for certain sampling operations.

Bureau officials said the only sampling that will be done in the film field will deal with the total dollar volume and total number of admissions for motion picture theatres. The Bureau already has started collecting these two items from a sampling of smaller theatres all over the U. S., and then will supplement this with a mailing at the end of the year to all larger circuits and many smaller theatres. From these results, the bureau will build up its guess as to the total volume of business done by all U. S. theatres.

There are no plans whatever for any separate sampling or figures on production and distribution, Bureau officials said.

Sperling, Fregonese To Go Into Field

HOLLYWOOD: Going along with the present tendency in Hollywood for production executives to get into the field and personally contact key showmen and representative citizen groups in selling important new pictures, producer Milton Sperling and director Hugo Fregonese will each make an extended tour in connection with their latest Warner Bros. release, "Blowing Wild." Reflecting the growing conviction in the industry that a much closer liaison should be maintained between top production men and exhibitors across the country, Mr. Sperling and Mr. Fregonese will confer with showmen and address Chambers of Commerce, service clubs, and other organizations of influential community leaders.

Holliday in First Musical

Judy Holliday has signed to appear in her first screen musical, "My Sister Eileen," to be made in color by Technicolor by Columbia Pictures. Miss Holliday was known for song-and-dance performances on Broadway before she turned to dramatic roles.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Time To Pay a Call On Your Newspaper Editor

NEW YEAR'S DAY is the traditional time for making courtesy calls, but not in our business. For now is New Year's—the start of a new movie season—and we have calls to make that might better have been made in June than January. Every theatre manager should make it his important personal assignment at this season to call on newspapermen, especially the editor-in-chief, no matter what your previous habit has been in this procedure. If you seldom see your editor—or if you often talk with newspapermen—the time is now.

Kyle Rorex encloses in his welcome letter from Texas COMPO, copies of the newspaper survey which is now being conducted—a show of hands as to who's on our side in controversial and timely matters effecting movie theatres. A census of editorial opinion following the recent veto of the Mason Bill showed an unfortunate number of newspapers who did not respond to our plea for the elimination of the excise tax on theatre admissions.

Texas COMPO says frankly that the press in certain cities published unfair and untrue reports regarding the plight of motion picture industry—and this can be understood, because we fail to tell our own story, in our own behalf. There is too much misunderstanding about theatre closings, and too many estimates published which have no substantial support in fact. We need a national PR program just to straighten out these figures.

Actually, we have more theatre seats to fill today than ever before. Remember, that through the war years there was little theatre building; and remember, also, that every year, we lose 300-500 theatres that wear out or close through individual management status, and that goes on continuously, and always will. We have more than offset theatre closing since 1948 with the addition of 3500 new drive-in operations, and believe it, there were never 21,000 indoor theatres in America, in recorded history, regardless of published figures. Metro's spot check of last February, was much closer to the truth,

NEWS FROM TEXAS

Best news of the week was the reprieve for Texas COMPO, announced from Dallas, with the sincere applause of all branches of film industry. The regional organization will go on, to act as sparkplug for showmanship in the national scene. The only loss of the moment will be the cancellation of the Conference which was scheduled in Texas late this month, and which will be replaced with a national meeting of COMPO officials in New York on September 21-22, to map policies and projects.

With such an inclusive, efficient and congenial association of regional leaders, it is no wonder that Texas COMPO smooths and solves some problems by its very existence. Bob O'Donnell and Colonel Cole, as co-chairmen, represent two great groups that have found unity in Texas. With such leaders as Ed Rowley, H. J. Griffith, Claude Ezell, Phil Isley, Julius Gordon and Henry Reeve on the executive board, it's not surprising that things get done, with neatness and dispatch.

We credit as yeast-cakes that start industry bread raising, or watch-dogs that see things through for a common cause—if we can mix our metaphors to reach for a proper description—such showmen as Kyle Rorex and Paul Short, who guide our interests in community relations.

For the sooner we learn that all industry relations start—and finish—at the grass roots, the sooner we will have a proper P. R. program for motion picture industry.

for Metro has done this before, with the same accuracy. Theatre totals grow, like tall tales, with many tellings, and frequent additions of fancy rather than fact. We are reminded of the old saying that figures don't lie, but liars figure.

WE haven't been telling some of the exciting things that have been happening with regard to our Round Table plan for Children's Clubs, as outlined on this editorial page in the issue of July 11th, waiting the premiere of "Little Boy Lost" at the Rivoli in New York—since ours is a continuing project.

But two stories we can't refrain from telling now. When George Fraser, assigned by Paramount to develop the promotion of this new Bing Crosby picture, came in contact with Lenore Sorin, of the Foster Parents' Plan for War Children, he acted immediately from his personal impulse. George and Paula Fraser will adopt a little French girl, and the papers and photos have gone through, to make this dream come true.

And when we visited with William J. German, president of W. J. German, Inc., distributors of Eastman motion picture film throughout the world, and told our friend what this Children's Club idea would accomplish, across the nation, he did what everybody would expect Bill German to do. Without our solicitation, he landed us his check for the Foster Parents' Plan.

Nothing we like better than to print news of Vincent Trotta in this corner—and now we learn that he's a member of a Washington group with the proper name of "Chipper Participants, Inc." As one of these, Vince has done more than 600 portraits of wounded veterans in our hospitals here, among his personal, wartime services. Last Thursday, he flew to Korea and Japan, representing his organization and the Society of Illustrators, to do portraits of our service men over there, as another morale-building, peace-building endeavor, so typical of this lifelong artist for motion picture industry. We were envious of Vince when we told of his trip to California in this corner recently, and now even more so, as we read what his associates in C. P., Inc., have to say about him.

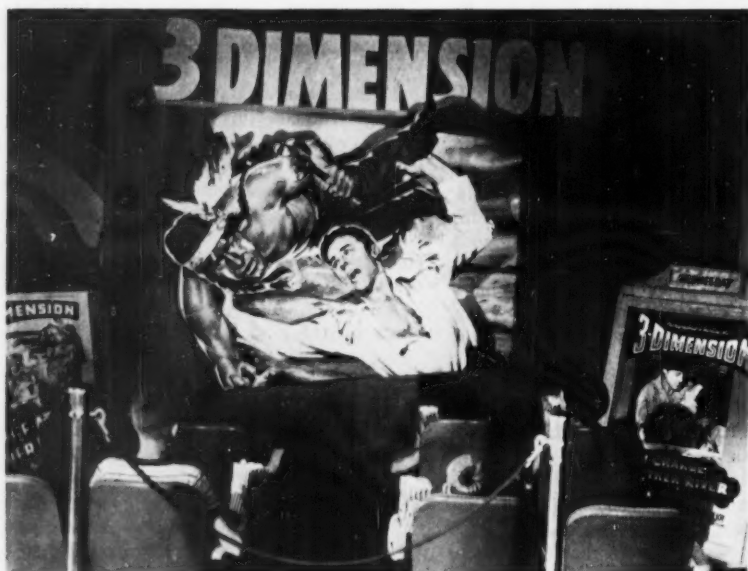
—Walter Brooks

On The Trail Of Publicity



Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had this perfectly agreeable float as street ballyhoo for "Return to Paradise."

Uprising, of the Sioux, in the lobby of the Fox Wisconsin theatre, Milwaukee created interest and excitement, with a crowd of colorful characters.



"Dramatize, Personalize, Mechanize"—the old J. P. Harrison formula for making ballyhoo and exploitation stunts effective—at the point of sale! Here the veteran manager of the Campus theatre in Denton, Texas, takes a few spare theatre seats from the stockroom, puts them in front of a lobby sign for 3-D, and furnishes free popcorn for his "audience."

At right, Charles B. Moss (center), managing director of the Criterion theatre on Broadway, poses with a few of the finalists in his "twins" contest for the opening of "I, the Jury."



A tieup with the Kansas City Blues brought applause and enthusiasm for a contest designated "Gentlemen Prefer Blondes"—with a blonde, a brunette and a redhead—and you get another look as to which of these was the winner!



Hugh Martin Invents His Own Ideas

Hugh G. Martin writes to the Round Table from his hotel room in Jacksonville, to report several new ideas that have been percolating through his mind, and put into trial runs as he travels around his Florida theatres. He has a new Drive-In, the Clearvue, at Clermont, Florida, and he has been using a personal appeal, in the form of an institutional herald, "Speaking Frankly" to educate new patrons into proper habits as regards the use of speakers. He breaks down the cost to the theatre at \$200 per speaker—broken down into speaker units, and he gives them a real sales talk as to why they should take good care of them.

He says the personal appeal takes hold. Patrons who accidentally damage a speaker, as they sometimes do by driving away without removing the unit from the car, then come back full of apologies and offer to pay damages. The patron helps to take care of valuable property when he has such a sound argument and commonsense approach. We've handed the full copy of "Speaking Frankly" to George Schutz, for inclusion in the next issue of *Better Theatres*.

Another innovation from Hugh Martin is the development of "Scrambled Hot Dogs"—which we never heard of before, and thus can credit to his inventive mind. He says it's a meal, and sells for 30¢—like hot cakes! Like any chef, he doesn't publish his recipe. And by the way, we notice that the Orlando Sentinel, in one of his towns, has run-of-paper four-color printing on the front page, which is a cue for color ads made up by recasting an ad several times and cutting them apart for color separation.

"Legit" Musical Borrows "Blondes" Advertising

Proving that 20th Century-Fox advertising for "Gentlemen Prefer Blondes" at the Roxy rings the bell, and sells tickets on both sides of the street along Broadway, the astute management of the Mark Hellinger theatre, borrowed those familiar poses of Jane Russell and Marilyn Monroe and put them at work, with different names and faces, to suggest that "Hazel Flagg"—a \$7.20 musical show, is somehow comparable in newspaper appeal to the potential audience. Just a couple of kittens doing a copy-cat stunt for whatever it may be worth in simulated applause.

Call "Stalag 17"

George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, got the wholehearted support of veterans' organizations, via their own bulletins and local radio programs, to plug for STALAG 17 and used the title for a phone number.

SHOWMEN IN ACTION

Charlie Doctor had a lobby exhibit provided by Paramount Ocean Foods for the showing of Canadian Film Board's "Herring Hunt" at the Capitol theatre, Vancouver, which included some tasty dishes.

Art Cauley, manager of the Paramount theatre, Peterborough, Ont., had such a good tieup with a sporting goods store for "One Minute to Zero" that it was printed in their own trade magazines as an example of theatre cooperation.

Herman Hickman, well-known football coach and television personality, will make a key-city tour as promotion for Universal's "The All-American" with the initial swing through the South, starting Sept. 8th.

Keith Maupin, manager of the Uptown, Richland and Village theatres in Richland, Wash., has hit his stride in making lobby display from 24-sheet poster cut-outs, and gets a new combination every week.

The Norwich, Conn., Bulletin says that Loew's Poli theatre hasn't gone to the dogs, but surely the dogs have gone to the theatre, since a reporter found all the neighborhood hounds lapping up the air conditioning.

When LILI played Schine's Strand theatre, Watertown, manager Zaval Hubberman had local disk jockeys plugging the song, "Hi-Lili-Hi-Lo" and made the town completely LILI conscious, with many music shop and window tieups.

The American Legion gave full cooperation, and the American Red Cross came in with a half-hour radio program daily through the run of STALAG 17 at Schine's Holland theatre, Bellfontaine, Ohio, through the effort of manager Lewis Thompson.

Roy H. Kane, manager of the Reeves theatre, Elkin, N. C., has a Quiz Show on stage for the card-carrying members of his Saturday morning children's club, and uses a flash herald to sell the idea.

Lou Cohen, manager of Loew's Poli theatre, Hartford, arranged with the Atlantic Refining Company to distribute 200 window cards to their service stations and 15,000 heralds to customers, on Universal's THUNDER BAY—an oil picture.

Russ Barrett, manager of Stanley-Warner theatres in Willimantic, Conn., is cooperating with local merchants in a new civic project, to make visitors feel better when they unintentionally violate a parking ordinance in the business zone.

Dale McCoy, manager of Shea's State theatre, Cambridge, Ohio, took a novel turn when he offered a \$50 savings bond to the patron who suggested a better title for SCANDAL AT SCOURIE—our idea of a not-too-difficult contest.

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., had full-page co-op ads and a newspaper coloring contest running for "The Band Wagon."

According to the Wall Street Journal, the nation's amusement parks are enjoying their greatest summer, with a 12 per cent gain in admissions, catering to 225,000,000 persons.

Ray McNamara, manager of the Allyn theatre, Hartford, set up a Philadelphia-to-Hartford telephone interview with Ann Robinson, of Paramount's "War of the Worlds" and Allen Widem, film editor of the Hartford Times, for resulting publicity.



Bill Trambukis, manager of Loew's Regent theatre, Harrisburg, Pa., at the microphone, bubbling on a local disc-jockey program for a popular master-of-ceremonies, who was on vacation—thus accomplishing at least three showmanship objectives.

Selling Approach

ALL I DESIRE—Universal International. Now he knew, she had known other nights like this! Yet he knew, with every beat of his hungry heart, he would take her back again! The name they had called her in whispers, was true! He took her in his eager arms, and saw her as she really was! He could never let her go, again. No 24-sheet, but the 6-sheet looks okey for poster cut-outs, as lobby or marquee display. It's pleasantly pictorial without crowding. One-sheet and window card in the same advertising style. The herald tips off small town showmen and their customers as to the sales angles in this attraction. You can underwrite it with an ad on the back from a cooperative merchant, who has something to sell that women desire. Newspaper ad mats, both very large and small, supply sufficient assortment for any manager who plans his own advertising. The complete campaign mat, at 35c, is especially well selected, and gives you six newspaper ad mats in one and two-column sizes, plus two publicity mats, all for the price of one. Smart showmen put the complete campaign mat on their standing order at National Screen. Another utility mat is for larger theatres, who really don't need or use mats and slugs, for they can provide their own inset material. Picture has been presold with over 66,000,000 appeals, direct to the hearts of the ladies, via the national magazines. Songs of a 1905 vintage offer music tieups, and "Then and Now" is an exploitation theme for the film.

I, THE JURY—United Artists. Mickey Spillane dynamites the screen in shattering, sensational 3-D! That fury, those women, the Mickey Spillane thrills that have sold sixty million paper books. What does this author have that others haven't got? You'll find out, in three dimensions! 24-sheet and other posters give you fair chance to sell something different, in a new process, without any particularly distinctive selling approach. Herald has the slant, and it is a slant, which you better hunt for, to key your advertising campaign. 100,000 book dealers have found it, maybe you better take a look. Solid opportunity for local promotion, with fans. Newspaper ad mats are strong, but never reveal whether the lady is tucking her shirt in, or taking it off. That's suspense! Mat No. 3-B supplies slugs to sell the picture in stereophonic sound, if you have it installed in your theatre. This is the first motion picture that blasts you out of your seat. Throws every thrill in the book, at you, from all directions. Complete campaign mat, costing only 35c at National Screen, has all the newspaper display ads in one and two-columns, the necessary slugs for program and directory space, and two publicity mats, for a real bargain. Good exploitation tieups, as only United Artists can find 'em, in the pressbook, and free reprints of the story, for lobby display purposes.

INFERNO—20th Century-Fox. In Color by Technicolor. Hang on to your seat! Myriad-wondered 3-dimension—as the theatre itself becomes the mountain, the desert, an ever-changing, ever challenging Inferno, in huge, dramatic proportions, plus the thrill of 3-D, with stereophonic sound and color. This said to be 20th Century-Fox's answer to the question of 3-D, with amazing realism and all-star cast. 24-sheet and all posters are perfect examples of selling approach for 3-D with great opportunity for lobby and marquee cut-outs. It leaps at you—and this is a strong story. Newspaper ad mats are especially good and will sell 3-D even better than it has been sold before. Use some of these ads to introduce 3-D to your audience. Be warned that if your theatre is not equipped with stereophonic sound, you must delete this reference from your advertising. They will be able to enjoy 3-D with proper glasses, and there are better glasses available now than formerly. The complete campaign mat, very well selected, contains five ad mats and slugs and two publicity mats, all for 35c at National Screen. Every small theatre in America should place the complete campaign mat on standing order for every picture—it's the biggest value for 35c in this or any other industry. You get a choice of material for the price of a single ad mat, and your newspaper man gets a better break setting your ads. He will be more interested in results. Picture, with Robert Ryan, Rhonda Fleming, William Lundigan, is top-bracket western for adults, with plenty of excitement and suspense. No namby-pamby!

LATIN LOVERS—MGM. In color by Technicolor. Tense, Torrid, Thrill! Lana Turner, that "Bad and Beautiful" girl in a deluxe musical of romantic Rio. She surrenders to the spell of the Brazilian moon, and you'll give in, to this musical romance of tropical ecstasy! Is it true what they say about "Latin Lovers?" Si Seadler shyly suggests, "What did Dr. Kinsey know unless he saw this picture?" 24-sheet and other posters are really not posters—they're scrapbooks, with everything that was loose and free pasted down to crowd out the pictorial and poster values. A 24-sheet, to be right, should be planned to be read in five seconds flat, or it's not a poster. It's a catalogue. You can't even make cut-outs from this hodgepodge of type and shadows. Color herald from Cato Show Print, at \$3.50 per M, including imprint. Newspaper ad mats are better than the posters for legibility and selling approach. You'll find anything you need or want, in a variety of sizes and shapes. Lana looks delectable in the ad mats. The complete campaign mat, created by Metro for small situations, has nine ad mats and slugs, two publicity mats and a bunch of linotype border, all for 35c to give your newspaper compos-

ing room a better chance and choice. A special mat, 7XA, spreads Lana across seven columns, in argumentative poses, to explain the title of the picture. Special accessories, another Metro invention, supply new color stills to sell color with color, and fan photos. Pressbook suggests a psychiatrist's couch in a store window!

AFFAIR WITH A STRANGER—Howard Hughes-RKO. Jean Simmons and Victor Mature in a story of the modern marriage game and how three people played it. Adult fare, and sold accordingly with the benefit of "25 years of showmanship."

SECOND CHANCE—Howard Hughes-RKO. Robert Mitchum, Linda Darnell and Jack Palance, in 3-D so real you feel you're fighting for YOUR life. For the first time, three-dimension with big-name stars, in modern style.

We have praised RKO's new pressbooks, and with good reason, for they have a new selling approach, worthy of applause from this corner. Our thanks to Mr. Howard Hughes, Mr. Grainger, et al., those east and west who have added and contributed to pressbook style with this new and improved method. We purposely review two pressbooks together, on two pictures at once, because they have the same benefits for showmen, and the same compliments apply to both. The presentation of new ideas will help the weary manager.

24-sheets and all posters, with special emphasis on the 6-sheet, which is just as desirable, have all the necessary poster quality to create lobby and marquee display. The pressbook repeats the query—"Are you ordering enough paper to give you a strong showing?"—and we clap hands! Somebody along the line is pictorially, and poster-minded, which means showman!

The newspaper ad mats are equally strong and ingenious. We asked, some time ago, why RKO didn't supply the big 35c economy mat, so useful in small situations, and **here it is!** Beginning with these two releases, you'll find a 35c mat that will raise your showmanly blood pressure to a new high. It has everything that any manager could need for use in small theatres.

These pressbooks are easy to read and follow. You'll find what you want, where you want it, when you want it. The heralds are good; the publicity mats and stills are good. On "Second Chance" there are some very unusual ad mats and publicity mats to sell 3-D, better than we've seen elsewhere.

—W. B.



"What the Picture did for me"

Columbia

PATHFINDER, THE: George Montgomery, Helena Carter—This one really drew and was well liked. It seems to me as though people would be very weary of watching Indians cavorting around, but my people still eat it up—so keep 'em coming! Played Thursday, August 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

INVITATION: Dorothy McGuire, Van Johnson—Here is a neat little package of acting that will especially please the ladies of your theatre. The story has enough human interest to please. Do not be afraid to bill it. Small town and rural patronage. Played Monday, Tuesday, August 17, 18.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

YOUNG BESS: Jean Simmons, Stewart Granger, Deborah Kerr—Excellent story of Queen Elizabeth I in Technicolor. The cast is terrific and right for this English story. Laughton's part in the scene where he lay dying was the acting of a genius. Business here was very good. This is the kind of picture that I'm proud to play, and I still think that M-G-M makes the best productions. Played Thursday, Friday, Saturday, August 20, 21, 22.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

Paramount

HOUDINI: Tony Curtis, Janet Leigh—Congratulations, Paramount, for bringing something different to the screen, which paid off big at our box office for all performances, both matinees and evenings. Everyone liked this Technicolor picture and I could have played it a full week. Played Thursday, Friday, Saturday, August 27, 28, 29.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

GIRLS OF PLEASURE ISLAND: Don Taylor, Leo Genn—Rather a "surprise picture," as people said it was much better than they thought. However, it did not have the stars in it to justify preferred playing time nor the high percentage asked. A good show, nevertheless. Did average business. Played Sunday, Monday, August 16, 17.—Charles Reynolds, Marco Theatre, Waterford, Calif.

OFF LIMITS: Bob Hope, Marilyn Maxwell—I listened carefully, but I didn't hear the audience roaring. However, the comments were all favorable. It didn't draw too well, but I would say that was the fault of the weather, not the picture. Played Sunday, August 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RKO-Radio

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—The best version of this famous classic yet, and it could not be left in better hands. The color by Technicolor is gorgeous, stars all turn in a mighty fine performance and the story moves as smoothly as you could wish. Grown-ups should find this as entertaining as the youngsters did. As a matter of fact, here is one film that can be recommended for then tire family. We did excellent business. Played Saturday, August 19, 20, 21, 22.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara, Barry Fitzgerald—They do strange things in this country. After seeing "The Quiet Man" three times, one of our Irish patrons resigned from his very

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

good employment on the copper mines here and packed himself and his entire family off to auld Ireland. We are really beginning to worry now. What if they make a good Scot film—we cannot afford to lose too many of our fellow Scotsmen here! But how lovely can a movie get? "The Quiet Man" without a doubt is about the finest motion pictures to come anybody's way for the last generation. Such humor, color, acting and directing we have not seen in many years. Heartiest congratulations to all concerned with it! Played nine days, Sunday through Monday, July 19 to 28 (a record for this country)—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Don't know what this one should have done (booked double with a Gene Autry western). Republic booked three features at the neighboring drive-in, including this Judy Canova picture. Business was less than normal for these days. Small town and country patronage. Played Friday, Saturday, August 21, 22.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

JESSE JAMES: Tyrone Power, Henry Fonda—Played this double bill with "Return of Frank James" (same company). We have been playing this combination once a year for some ten or twelve years and they always outgross the new ones. Of course, this is the James boys' country, and survivors still either remember them or say they do. Small town and country patronage. Played Friday, Saturday, August 14, 15.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Played at regular prices except the split with the film company which left little to pay operating expenses. We hate to belittle what has been blown up as a big one, but had some walk-outs. Played Sunday, Monday, August 2, 3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

TITANIC: Clifton Webb, Barbara Stanwyck—An all-out campaign picture. Will live up to all you can say about it. With campaign we used, business was up \$500 over our average weekend business—this despite our hottest period this year. Played Thursday, Friday, Saturday, August 6, 7, 8.—J. Mel Gow, Capitol Theatre, Nanaimo, B. C., Canada.

STARS AND STRIPES FOREVER, THE: Clifton Webb, Ruth Hussey—If you haven't played this picture, do not hesitate any longer. It will send your customers home whistling tunes and you will see faces not seen in your theatre for some time. A swell show—give us more like this! Small town and rural patronage. Played Friday, Saturday, August 21, 22.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

MY PAL GUS: Richard Widmark, Joanne Dru—Just about the best family picture you can play. Every member of the family will enjoy it if you bill it as a family picture. The kids here loved "Gus" and the older ones took him to their hearts as well. Small town and rural patronage. Played Monday, Tuesday, August 24, 25.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

United Artists

BABES IN BAGDAD: Paulette Goddard, John

Boles—In my estimation this is one of the worst pictures to come from Hollywood. It is an insult to my intelligence and to my theatre for having played it. If you haven't played it, don't. These are the kind of pictures that hurt our business. The only place where this picture should be shown is on television. Business here was terrible. Played Tuesday, Wednesday, May 19, 20.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

Universal

FRANCIS COVERS THE BIG TOWN: Donald O'Connor, Yvette Dugay—Here is a picture that will do all right in any small town, but why should they ask percentage on it? When you can make a nickel on a picture, they want the big end of the B. O. Play it, but don't give percentage. Small town and rural patronage. B. O. good. Played Friday, Saturday, July 31, August 1.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride—A continuous uproar in the showing of this one to about 200% of what we call normal business now. Small town and country patronage. Played Sunday, Monday, August 9, 10.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Here is a nice picture in color with a good story and a top star, but the price was high, and they don't go for Ty Power here. Weather hot and B. O. below average. Small town and rural patronage. Played Sunday, Monday, July 26, 27.—Charles Reynolds, Marco Theatre, Waterford, Calif.

QUEEN IS CROWNED, A: Laurence Olivier, Narrator—Played this after "Elizabeth Is Queen" and did above average business. Played Monday, Tuesday, Wednesday, August 3, 4, 5.—J. Mel Gow, Capitol Theatre, Nanaimo, B. C., Canada.

QUEEN IS CROWNED, A: Laurence Olivier, narrator—Here is a picture that we had the most walk-outs on in the three years I have been here. It just is no good for the small towns—too long and drawn out. It could have been cut 30 minutes and still would have been too long. B. O. poor. Small town and rural patronage. Played Tuesday, Wednesday, Thursday, July 28, 29, 30.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

BEAST FROM 20,000 FATHOMS, THE: Paul Christian, Paula Raymond. I wish the beast had stayed 20,000 fathoms under. Why he ever had to rear his ugly head, I'll never know, as he surely put me in the red. If this is supposed to be a good small town picture, heaven help the small town box offices! In other words, it did not draw. Had several walk-outs and all in all, I am most unhappy! Played Sunday, August 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—Here is an example of good family entertainment in Technicolor. Everybody loved it, including yours truly. The cast is excellent, especially Doris Day and the father and mother, Leon Ames and Rosemary DeCamp. This is the kind of picture that will bring them out in this neighborhood. Business was very good. Played Thursday, Friday, Saturday, July 9, 10, 11.—George L. Kraus, Varsity Theatre, Buffalo, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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Treasury Department Aids "Cash Stashers"

The Treasury Department is cooperating with MGM in getting people to see the short subject, "Cash Stashers," produced by Pete Smith. The Government department is sending copies of the company's enlarged pressbook on the short to its 51 savings bond division headquarters in an effort to increase the sale of Government bonds. The short deals with various methods of hoarding money.

Rally Industry to Elect Elmer Lux

Elmer F. Lux, manager of Elmart Theatres, Buffalo, a civic figure of some renown, now running for mayor, is receiving active support from his fellows in the local motion picture industry. A 10-man committee from exhibition and distribution has been formed. Jack Mundstuk, local MGM manager, heads it. Others are Stanley Kostisky, United Artists; Robert Murphy, Century Theatre; Stanley Kozanowsky, Rivoli; Arthur Bailey, Little Hippodrome; Murray Whiteman, past chief barker of Variety Tent No. 7; Chris Pope, Schine circuit; and

George MacKenna, Basil circuit's Lafayette. Mr. Lux has been a chief barker of the Variety tent, a manager of the RKO Radio exchange, and a national canvassman for Variety International.

Filmmakers Announce Plans To Produce TV Films

Filmmakers Corporation, an independent producing company releasing theatrical films through RKO, last week in Hollywood announced its entry into television film production, beginning with a series of 39 half-hour adventure films entitled "Ports of Call." Ida Lupino, partner in Filmmakers; Joan Fontaine and Edmund O'Brien will star in the series, which Comet Television Films will distribute.

Goes After Race TV Rights

William P. Rosensohn, vice-president of Boxoffice Television Inc., has announced that his firm is negotiating with the Westchester Racing Association for the exclusive theatre TV rights to the race between Native Dancer and Tom Fool in the Sysonby Mile at Belmont Park, New York City, on September 26.

Premiere of "Sky" Attracts 15,000 Hollywood Fans

An estimated 15,000 fans turned out last week to watch the premiere festivities for Warner Brothers' "Island in the Sky" Thursday evening at the Hollywood Paramount theatre. John Wayne, star and co-producer of the picture, headed the list of film personalities at the event, special guests at which included prominent aviation personalities. The premiere was designed as a tribute on the part of the film industry to aviation on the 50th anniversary of powered flight.

Buy Asheville House

ATLANTA: The plaza at Asheville, N. C., the city's largest theatre, has been sold to the recently-organized Asheville Theatres, Inc., by Publix-Bamford Theatres. The new firm is headed by Jack D. Fuller, of Columbia, president, and Sam L. Irvin, of Darlington, S. C., secretary-treasurer. The group owns theatres in Columbia, Orangeburg, Spartanburg and Darlington, all in South Carolina. Thomas L. Stelling has been replaced as manager of the theatre by Roy B. Gibbs.

The Product Digest

A Lion Is in the Streets

W.B.-Cagney—

Rabble Rousing to Recognition

(Color by Technicolor)

The rise of a vagrant peddler near to a governorship by way of rabble rousing and opulent promises is sketched flamboyantly in "A Lion Is in the Streets." The vehicle that returns James Cagney to the screen flares with fitful theatrics. It has surging movement, and is continuously exciting to behold, even though the story has some moments that don't ring true.

Every scene in this William Cagney production has been carefully conceived and resourcefully executed. Color by Technicolor lends a final touch. As such it should exert a healthy appeal at the box office.

As a peddler of everything from pots and pans to toothpaste, Cagney meets and falls in love with Barbara Hale. There is marriage and a determination to get up in the world. Cagney learns about the short-weighting of the cotton pickers and inflames the people to mass hysteria. When one of the farmers is shot in a showdown demonstration, Cagney shrewdly exploits the incident to his advantage. Before long he is running for governor. He takes time out from distributing fabulous promises to make a deal with crooked political forces to better his chances of election. This ultimately proves his undoing. The widow of the farmer learns of the deal, loses her wild passion for Cagney's leadership, and kills him with a rifle blast.

Anne Francis skips about the periphery of the story as Cagney's "other woman" while Jeanne Cagney plays the widow.

Direction by Raoul Walsh keeps scenes bristling. His courtroom scene fairly vibrates with tense excitement. Others in supporting roles are Lon Chaney, Frank McHugh, Larry Keating and Onslow Stevens. Luther Davis' screenplay was from the novel by Adria Locke Langley.

Seen at the home office projection room. Reviewer's Rating: *Very Good*.—MANDEL HEIDSTMAN.

Release date, October 3, 1953. Running time, 88 minutes. PCA No. 16499. General audience classification. James Cagney, Verity Wade, Barbara Hale, Flamingo, Anne Francis, Warner Anderson, John McIntire, Jeanne Cagney, Lon Chaney, Frank McHugh, Larry Keating, Onslow Stevens, James Millican, Mickey Simpson, Sara Haden, Ellen Corby.

Sabre Jet

United Artists—Of Wings and Wives

(Color by Cinecolor)

The lot of a sailor's wife is an unhappy one, but nothing compared to that of the wives of Sabre jet pilots fighting the Korean war. This modest little action drama tells the story of those wives, living half-peace-time, half-war-time lives in Japan, sending their husbands off to

war in the morning and welcoming them home to the hearth in the evening. The best moments of "Sabre Jet," however, are those devoted to the pilots and planes in action with the enemy, rather than these slightly sudsy domestic doings.

The screenplay by Dale Eunson and Katharine Albert opens with the arrival at Itazuke Air Base in Japan of pretty Coleen Gray, a reporter for a large news syndicate and who, it turns out, is the estranged wife of the assistant squadron leader, Robert Stack. Miss Gray, assigned to get a story on the pilots' wives, at first goes at her job with a ruthlessness and persistence which broke up her marriage, but eventually comes to love Stack all over again and to abandon her career to take up her position as another pilot's wife.

Events changing the hardshelled reporter into a loving wife center around a particularly desperate mission in which the squadron leader, Richard Arlen, and several other pilots are lost. The bravery of the other wives and their devotion to making their husbands a little happier, soon make Miss Gray see the error of her ways.

The film's highlights all are in the air, in the fine shots of the jets swooping and soaring in the air and in the authentic air battle scenes. Stack and Miss Gray are attractive in the leads and receive good support from the veteran actor Arlen, from Julie Bishop as the latter's understanding wife, and from Leon Ames, Amanda Blake and Reed Sherman as other Japan-based Americans.

Carl Krueger produced and wrote the original story, while Louis King directed. The film is overly long for the material involved, but the pace is fine when the jets are in the foreground.

Seen at the United Artists screening room in New York. Reviewer's Rating: *Good*.—VINCENT CANBY.

Release date, September 4, 1953. Running time, 96 minutes. General audience classification. Col. Gil Manton, Robert Stack, Jane Carter, Coleen Gray, Gen. Robert E. Hale, Richard Arlen, Mrs. Marge Hale, Julie Bishop, Leon Ames, Amanda Blake, Reed Sherman, Michael Moore, Lucille Knoch, Tom Irish, Kathleen Crowley, Jerry Paris, Jan Shepard, Ray Montgomery, John Sands, Frank Kamagi.

Vicki

20th-Fox—Manhattan Murder Mystery

It should be noted first off that "Vicki" is an admitted remake of 20th-Fox's 1941 hit melodrama, "I Wake Up Screaming." This new version, starring Jeanne Crain, Jean Peters, Elliott Reid and Richard Boone in the key roles, bears a high professional polish but beneath the gloss it is standard melodrama, only

moderately exciting and in its closing moments downright silly.

The stars do their best but Dwight Taylor's screenplay, based on the novel by Steve Fisher, seems to be full of loopholes and devices for simply delaying what everybody knows will be the inevitable climax. Of the stars, Richard Boone is most effective as the villain of the piece, a fanatic, ugly-looking police lieutenant who tries to frame an innocent man for the murder of a model who had spurned the lieutenant's affections.

The film opens with the murder of Miss Peters, a lovely waitress who has been built up into one of New York's top models by a publicist, Elliott Reid. Approximately the first half of the film is in flashbacks, with the chief suspects—Reid, Miss Crain (the victim's sister), and other acquaintances telling what they know of the murder and the victim. The second half relates the efforts of Reid to clear himself from the tightening knot of circumstantial evidence being piled up by the frustrated policeman. Reid is, of course, successful with the help of his true love, Miss Crain.

Leonard Goldstein produced and Harry Horner directed the film, whose best moments, oddly enough, are the flashbacks. The climax in the lieutenant's apartment, decked out with pictures and flowers as a sort of secret shrine to the murder victim, approaches the absurd.

Supporting the stars are Casey Adams, as a cafe society columnist; Alex D'Arcy, as a lightfooted matinee idol who also loved the murder victim, and Aaron Spelling, as an idiot-boy hotel clerk whose love for the model was positively fatal.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: *Fair*.—V. C.

Release date, October, 1953. Running time, 85 minutes. PCA No. 16444. General audience classification. Jeanne Crain, Vicki, Jean Peters, Steve, Elliott Reid, Cornell, Richard Boone, Casey Adams, Alex D'Arcy, Carl Betz, Aaron Spelling, Roy Engel, Farley Baer, Stuart Randall, Russ Conway, Jack Gargan, Frank Geratie, Billy Nelson, John Dehner, Richard Garland, Ramsey Ames, Frank Fenton, Izetta Jewel, Helene Hayden, Harry Seymour, Irene Seidner, Robert Adler, Charles Wagenheim, Al Hill.

SHORT SUBJECT

GEM-JAMS (RKO)

Leon Errol (43,701) reissue

One night, Leon Errol's boss tells him to meet an out-of-town buyer who turns out to be a woman. Being suspicious, his wife follows him. Errol and the woman are discussing the purchase of some jewelry when she arrives. He escapes before his wife sees him. The two women discover they are old friends. When he goes to the buyer's suite to pick up the jewelry, he is arrested by the house detective. Errol's boss arrives and is thought to be his accomplice. The woman eventually straightens everything out.

Release date: July 31, 1953

18 minutes

SHOWMEN'S REVIEWS SHORT SUBJECTS CHART THE RELEASE CHART

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5416	He Popped His Pistol (16)	5-14-53	1871
5416	Love's a Poppin' (16)	6-11-53	1958
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ANIMAL CALVCADE

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5693	Greyhound Capers (8½)	7-30-53	1983
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5554	Candid Microphone No. 4 (10½)	4-30-53	1831
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5551	Candid Microphone No. 1	9-10-53	

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8999	Gerald McBoing Boing's Symphony (7½)	7-15-53	1767
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5504	The Emperor's New Clothes (7)	4-30-53	1839
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5701	Hotay Foolay (7)	10-23-52	1542
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R12-4	Speed Queen (9)	1-2-53	1719
R12-5	Britannia's Athlete (10)	1-16-53	1711
R12-6	Sport Car Racing (9)	2-27-53	1719
R12-7	The Wizard of Clubs (9)	4-10-53	1839
R12-8	The Sporting British West Indies (9)	5-1-53	1831
R12-9	Green Mountain Speedsters (10)	6-5-53	1959
R12-10	Flying Horseshoes (9)	6-12-53	1967
R12-11	Wee Water Wonders (9)	7-10-53	1959
R12-12	Collegiate Circus Champs (9)	8-14-53	1983

TOPPER

M12-1	Interesting People (9)	12-5-52	1631
M12-2	Yesterday's Champions (10)	10-3-52	1591
M12-3	Animal Hotel (10)	2-6-53	1719
M12-4	Horse and Buggy Days (10)	4-24-53	1831
M12-5	There He Goes Again (10)	5-1-53	1935
M12-6	Bear Crazy (10)	5-29-53	1879

REPUBLIC

THIS WORLD OF OURS

5188	Ceylon (9)	8-1-53	
9221	Washington—City of Destiny (9)	4-1-53	
9222	Singapore (9)	4-15-53	
9223	Germany (9)	8-1-53	

SERIALS

5283	Jungle Drums of Africa (12)	1-21-53	1743
5284	Return of Capt. Marvel (8)	4-15-53	1983
5381	Canadian Mounties vs. Atomic Invaders (12)	7-8-53	1983

RKO

ADVENTURES IN MUSIC

44,601	Melody (3D) (10)	6-12-53	1853
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LEON ERROL COMEDIES

33,703	Wrong Room (19)	10-31-52	1479
33,704	He Ased for It (18)	11-28-52	1454
33,705	Parlie in the Parlor (18)	12-26-52	1551
33,706	Home Work (19)	1-29-53	1551
33,707	Gem-Jams (18)	7-31-53	1989</

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
EDGAR KENNEDY SERIES (Reissues)				20th CENTURY-FOX				EARTH AND ITS PEOPLES (2-Reel)				JOE McDOAKES COMEDY			
33,502	Kitchen Cynic (15)	10-17-52	1447	34,107	The Simple Things (7)	4-18-53	1847	7373	Riches of the Veld (19 1/2)	10-6-52	1526	9402	So You Want to Wear Pants (10)	1-8-52	1631
33,503	You Drive Me Crazy (17)	11-14-52	1527	34,108	For Whom the Bulls Toil (7)	5-9-53	1871	8361	Horsemen of the Pampa (21)	11-3-52	1631	9403	So You Want to Be a Munster (10)	1-10-53	1696
33,504	Radio Rampage (16)	12-12-52	1455	34,109	Don's Fountain of Youth (6)	5-30-53	1879	8362	Farms and Towns of Slovakia (22)	12-1-53	1711	9405	So You Want to Learn to Dance (10)	3-28-53	1799
33,506	Alibi Baby (18)	1-9-53	1455	34,110	Father's Week-End (7)	6-20-53	1959	8363	An Industrial Lake Port (12-29-52)	1695		9404	So You Want a Television Set (10)	5-23-53	1949
33,508	Wether-in-Law's Day (20)	2-6-53	1526	34,112	The New Neighbor (8-1-53)			8364	Ports of Industrial Scandinavia (1-28-53)	1743		9406	So You Love Your Dog (10)	8-1-53	1967
43,501	Unlucky Dog (15)	8-7-53	1967					8365	Po River Valley (20)	2-23-53	1743	1401	So You Think You Can't Sleep (10)	10-31-53	
43,502	Trouble or Nothing (18)	8-14-53	1983					8366	Sheep Ranch Country (20)	3-23-53	1799				
43,503	Wall Street Blues (17)	9-4-53	1983					8367	Cross Section of Central America (21)	4-20-53	1831				
GIL LAMB SERIES				ART FILMS (Color) (10 Mins.)				8368	Factories, Mines & Waterways (21)	5-18-53	1871	MELODY MASTER BAND (Reissues)			
33,601	The Fresh Painter (16)	1-16-53	1711	7251	I Remember the Glory (Botticelli)	9-52	1565	8369	British Trade and Industry (21)	6-15-53	1967	9802	Junior Live Bombers (10)	11-15-52	1631
33,602	Lost in a Turkish Bath (18)	1-30-53	1719	7252	Curtain Call (Degas)	9-52	1582	8370	Farmer-Fisherman (21)	7-13-53	1967	9803	Circus Band (20)	11-15-52	1631
33,603	Baby Makes Two (17)	2-27-53	1767	7253	Light in the Window (Vermeer)	9-52	1559	8371	Lumber States (21)	8-10-53	1963	9804	Ozzie Nelson & His Greater Orch. (15)	4-18-53	1847
33,604	Pardon My Wrench (16)	3-13-53	1799	7254	Birth of Venus (Renaissance)	11-52	1743	8372	Mountain Farmers (9-3-53)			9805	Vincent Lopez & Orch. (R)	6-6-53	1935
MUSICAL (Re-releases)				7255	Joy of Living (Renoir)	12-52	1743	8373	Adobe Village (10-5-53)			9806	Spade Cooley Band (10)	8-22-53	
33,202	Swing It (16)	10-10-52	1455	7256	Young Immortal (Raphael)	12-52	1743	8324	Buccaneer Woodpecker (6)	4-20-53	1847	1801	Desi Arnaz & Band	10-3-53	
MY PAL (Re-releases)				7257	Night Watch (Rembrandt)	12-52	1743	LANZ TECH. CARTUNES				MERRIE MELODIES AND LOONEY TUNES (Color)			
43,201	My Pal with Flame (22)	8-7-53	1967	LEW LEHR (Reissues)				8321	Termites From Mars (8)	12-8-52	1608	9704	Super Snooper (7)	11-1-52	1615
THE NEWLYWEDS SERIES				9381	Sea Food Mamas (8)	6-53		8322	What's Sweepin' (8)	1-5-53	1719	9705	Terrier-Stricken (7)	11-29-52	1615
33,401	Three Chairs for Betty (18)	1-23-53	1711	9382	Grunters & Groaners (10)	7-53		8323	Dog That Cried Wolf (8)	3-23-53	1743	9706	Fool Coverage (7)	12-13-52	1631
33,402	Half-Dressed for Dinner (15)	3-6-53	1799	SEE IT HAPPEN (Movietone)				8324	Buccaneer Woodpecker (6)	4-20-53	1847	9707	Don't Give Up the Sheep (7)	1-3-53	1711
PEOPLE AND PLACES (Disney-Color)				6301	Breath of Disaster (10)	2-53	1791	8325	The Mouse and the Lion (6)	5-11-53	1871	9708	Snow Business (7)	1-17-53	1719
32,801	The Alaskan Eskimo (26 1/2)	4-10-53	1767	6302	Epic Drama (10)	4-53	1949	8326	Operation Sawdust (6)	6-15-53	1935	9709	A Mouse Divided (7)	1-31-53	1719
RKO PATHE SPECIAL				6303	Kamikaze (10)	7-53	1967	8327	The Flying Turtle (6)	6-29-53	1959	9710	Kiss Me Cat (7)	2-21-53	1719
33,104	Men of Salento (16)	11-7-52	1678	SPORT SHOW				8328	Wrestling Wrangles (6)	7-20-53	1959	9711	Duck Amuck (7)	2-28-53	1719
33,105	Conquest of Ungava (15)	1-2-53	1719	3205	Kalamazoo Klouters (9)	10-52	1591	8329	Maw & Paw (6)	8-10-53	1963	9712	Peck O' Trouble (7)	3-28-53	1799
33,106	Canadian Mounties (15)	1-30-53	1791	2201	Conquering the Colorado (R)	11-52	1949	8330	Belle Boys (6)	9-14-53	1963	9713	Fowl Weather (7)	4-4-53	1839
33,107	Transatlantic Hop (15)	2-27-53	1799	3206	Wind Ahoy (8)	12-52	1791	8304	Andy Russell & Della in House Party (15)	3-12-53	1743	9714	Muscle Tussle (7)	4-16-53	1847
33,108	Escape to Freedom (15)	3-27-53	1839	3301	Gridiron Goliaths (9)	2-53	1949	8305	Harry James & His Music Makers (14)	5-7-53	1871	9715	Ant Pasted (7)	5-9-53	1871
33,109	Tower of Destiny (15)	5-22-53	1871	3302	Sports Immortals (R) (10)	5-53		8306	Cracky Frolic (19)	4-9-53	1799	9716	Much Ado About Nothing (7)	5-23-53	1935
SCREENLINERS				3303	Football Roundup (8)	6-53	1966	8307	Music on the Double (18)	5-28-53	1847	9717	There Auto Be a Law (7)	6-6-53	1935
34,207	College Circus (8)	11-7-52	1663	3303	Morning Light (9)	7-53	1966	8308	Surprising Suzie (15)	7-3-53		9718	Tom-Tom Tomcat (7)	8-27-53	
34,208	Johnny Gets His Route (9)	11-28-52	1663	TERRYTOONS (Color)				8309	Country Mouse (7)	3-14-53	1791	9719	Wild Over You (7)	7-11-53	
34,209	Way Back When (8)	12-19-52	1695	5223	Moose on the Loose (7)	11-52	1551	8341	King Winter (9)	12-22-52	1719	9720	Duck Dodgers in the 24th Century (7)	7-25-53	
34,210	Molly Bee Sings (9)	1-9-53	1719	5224	Sink or Swim (7)	11-52	1542	8342	Get a Horse (9)	2-9-53	1711	9721	Plug Goes the Weasel (7)	8-22-53	1967
34,211	Sea-Going Smoke Eaters (8)	1-30-53	1767	5225	Flap Secret (7)	12-52	1542	8343	Sky Police (9)	3-9-53	1743	9722	Cat-Tails for Two (7)	8-29-53	1963
34,212	The Mountain Movers (10)	2-20-53	1799	5301	Mighty Mouse in a Soapy Opera (7)	1-53	1647	8344	Deadly Drums (10)	5-4-53	1847	1701	Street Cat Named Sylvester (7)	9-5-53	
34,213	Britain's Skyblazers (8)	3-13-53	1839	5302	Terry Bears in Thrifty Cubs (7)	1-53	1663	8345	Bolivia Bonanza (9)	7-53	1963	1702	Zippling Along (7)	9-13-53	
SPORTSCOPES				5327	The Owl and the Pussy Cat (R)	1-53	1678	8346	Behind the Wall (10)	9-24-53	1983	1703	Easy Peckins (7)	9-13-53	
34,306	Husky Dogs (8)	10-24-52	1631	5303	Hair Cut-Ups (7)	2-53	1719	TWO REEL SPECIALS				1704	Catty Cornered (7)	10-31-53	
34,307	King of Clubs (8)	11-14-52	1711	5304	Dimky in Wise Quits (7)	2-53	1663	8201	Out of the Earth (18)	2-53	1719	SPECIALS (Technicolor)			
34,308	Bobby Shantz (8)	12-19-52	1719	5328	Slap Happy Hunters (7)	2-53	1695	8203	World's Most Beautiful Girls (color) (17)	2-1-53	1678	9603	Cruise of the Zee (20)	12-6-52	1631
34,309	All Joking Astride (8)	12-26-52	1719	5305	Moose Meets Bird (7)	3-53	1679	8342	Get a Horse (9)	2-9-53	1711	9604	Flag of Humanity (29)	1-24-53	1719
34,310	Wild Bear Hunt (8)	1-16-53	1719	5306	Snappy Snapshots (7)	3-53	1678	8343	Sky Police (9)	3-9-53	1743	9605	Thar She Blows (20)	3-7-53	1791
34,311	Fighting Fins (8)	2-6-53	1791	5307	Here for a Day (7)	3-53	1678	8344	Deadly Drums (10)	5-4-53	1847	9606	Under the Little Big Top (20)	4-25-53	1831
34,312	Seaside Sports (8)	2-27-53	1799	5308	Pili Peddlers (7)	4-53	1791	8345	Bolivia Bonanza (9)	7-53	1963	9607	America for Me (20)	5-30-53	1949
34,313	Quebec Camera Hunt (8)	3-20-53	1847	5309	Featherweight Champ (7)	4-53	1767	8346	Behind the Wall (10)	9-24-53	1983	9608	Where the Trade Winds Play (20)	7-4-53	1958
43,301	Ben Hogan (8)	9-4-53	1983	5310	Playful Puss (7)	5-53	1799	WARNER BROS.				1001	Gone Fishin' (20)	9-12-53	1983
TECHNICOLOR SPECIALS				5311	Plumber's Helpers (7)	5-53	1799	BLUE RIBBON HIT PARADE (Color) (Reissues)				1002	Remance of Louisiana (10)	10-10-53	
33,001	Operation A-Bomb (16)	1-16-53		5312	Neck & Neck (7) (R)	5-53		9303	Day at the Zoo (7)	11-8-52	1615	SPORTS PARADE			
TRU-LIFE ADVENTURES (Disney-Color)				5313	Ten Pin Terrors (7)	6-53	1799	9304	Early Worm Gets the Bird (7)	11-29-52	1615	9501	They Fly Through the Air (10)	10-4-52	1949
32,901	Bear Country (33)	2-20-53	1687	5314	Die Orphan Egg (7)	6-53	1982	9305	Tale of Two Mice (7)	1-10-53	1695	9502	Unfamiliar Sports (10)	11-1-52	1631
43,301	Prowlers of the Everglades (32)	1909		5315	Friday the 13th (7)	7-53	1959	9306	Country Mouse (7)	3-14-53	1791	9503	Fiesta for Sports (10)	12-20-52	1631
TWO REEL SPECIALS				5316	When Mousehood Was in Flower (7)	7-53		9307	Little Dutch Plate (7)	4-11-53	1831	9504	Sporting Courage (10)	1-31-53	1719
33,901	Football Highlights (17)	12-12-52	1647	5317	Open House (7)	8-53	1959	9308	Aln't That Ducky (7)	5-2-53	1871	9505	Birthplace of Hockey (10)	2-28-53	1719
33,801	Basketball Highlights of 1953 (15)	4-17-53	1831	5318	Bargain Daze (7)	8-53	1959	9309	Mighty Hunters (7)	6-13-53	1935	9506	Cheyenne Days (10)	4-4-53	1847
RAY WHITLEY (Re-Releases)				5319	Sparky, the Firefly (7)	9-53	1959	9310	The Fighting 69th (7)	7-11-53	1959	9507	Yoho, Wonder Valley (10)	5-9-53	1871
43,401	A Western Welcome (18)	8-21-53	1966	5320	Mouse Menace (7)	9-53	1959	9311	Smiles Takes a Trip (7)	8-1-53	1967	9508	Desert Killer (10)	6-27-53	1966
43,402	Rhythm Wranglers (9)	9-18-53		5321	The Reluctant Pup (7)	10-53	1967	9312	Wacky Wild Life (7)	8-29-53	1983	9509	Ride a White Horse (10)	7-25-53	1966
WALT DISNEY CARTOONS (Color)				5322	How to Keep Cool (7)	10-53	1967	9313	Old Glory (7)	9-12-53	1983	9510	Danish Sport Delight (10)	8-15-53	
34,102	Trick or Treat (8)	10-10-52	1591	5323	The Timid Scarecrow (7)	1-53	1983	9314	Walky, Talky Hawky (10)	10-17-53		1501	Royal Mounties (10)	9-19-53	1982
34,103	Two Weeks Vacation (6)	10-31-52	1607	5324	Log Rollers (7)	11-53		1301	Walky, Talky Hawky (10)	10-17-53		1502	Sea Sports of Tahiti (10)	10-24-53	
34,104	Pinto's Christmas Tree (7)	11-21-52	1647	UNITED ARTISTS MEDAL OF HONOR (All 28 minutes)				"BUGS BUNNY" SPECIALS (Color)				MISCELLANEOUS SHORTS			
34,105	How To Be a Detective (7)	12-12-52	1643		Julius Langbein (Dee Pollack)		1615	9724	Rabbit's Kin (7)	11-15-52	1630	9603	Hunting the Devil Cat (10)	10-18-52	1943
34,106	Father's Day Off (7)	3-28-53	1831		Richmond Pearson Hobson (Steve Brisdie)		1631	9725	Hare Lift (7)	12-20-52	1631	9604	Too Much Speed (10)	1-3-53	1701
UNIVERSAL-INTERNAT'L U-I COLOR PARADE					Dr. Mary E. Walker (Andrea King)		1615	9726	Forward, March Hare (7)	2-14-53	1719	9605	Here We Go Again (10)	2-14-53	1719
8381	Fiesta Frolics (9)	6-8-53	1935		Joseph C. Rodriguez (Larry Craine)		1631	9727	Upward Hare (7)	3-14-53	1791	9606	No Adults Allowed (10)	4-11-53	1847
8382	King of the Sky (10)	7-13-53	1959					9728	Southern Fried Rabbit (7)	5-2-53	1871	9607	Head Over Heels (10)	6-20-53	1949
8383	Calypto Carnival (9 1/2)	8-10-53	1983					9729	Hare Trimmed (7)	6-20-53	1959	9608	Spirit of West Point (10)	8-9-53	1983
U-I COLOR PARADE								9730	Bully for Bugs (7)	8-9-53		1601	Sit 'Im Again (10)	9-5-53	1983
8381	Fiesta Frolics (9)	6-8-53	1935					9731	Duck, Rabbit, Duck!	10-3-53		1			

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1990-1991, issue of September 12, 1953.

Feature Product by Company starts on Page 1973, issue of August 29, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
A									
Abbott & Costello Go to Mars (316)	Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AYC	A-1	Good
Actress, The	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941			Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Aug. 23, '53	75m	June 27	(S) 1887			
Affair with a Stranger	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862		A-2	Very Good
Africa Screams	UA	Abbott & Costello	(reissue) Apr. 15, '53	79m					
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong	(reissue) May 22, '53	76m					
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m				B	Excellent
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandit of Sherwood Forest, The (544)	Col.	Cornel Wilde-Anita Louise	(reissue) Mar., '53	87m	Feb. 23, 1946				Good
Bandits of Corsica, The	UA	Richard Greene-Paula Raymond	Feb. 27, '53	81b	Mar. 14	1758	AY	A-2	Good
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958		A-1	Fair
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965		A-2	Excellent
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Break, The	Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783	AY	A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat	Col.	Glenn Ford-Gloria Grahame	Oct., '53						
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918		A-1	Good
Blades of the Musketeers	Howco	Robert Clark-John Hubbard	June, '53	57m	Sept. 5	1982			Average
Blood on the Moon (388)	RKO	R. Mitchum-R. Preston	(reissue) Mar. 28, '53	88m	Nov. 13, '48				Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933		A-2	Very Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set		Feb. 7	(S) 1711			
Bright Road (form. See How They Run) (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942		A-1	Very Good
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young	(reissue) Mar., '53	81m	May 4, 1935				
Champ for a Day (5211)	Rep.	Alex Nicol	Aug. 15, '53		Sept. 5	(S) 1982			
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901		A-2	Very Good
China Venture	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966			Good
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863			Fair
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	B	Very Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9	(S) 1831	AMY	A-2	
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	64m	Sept. 5	(S) 1982			
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April. 24, '53	69m	Mar. 14	1759	AY	A-1	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad	Col.	John Ireland-Lon McCallister	Oct., '53						
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	B	Excellent
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	A-1	Good
Conquest of Cochise (color)	Col.	John Hodiak-Robert Stack	Sept., '53	70m				A-1	

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Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13,'53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1,'53	74m	Feb. 28	1742	A	Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26,'53	82m	May 2	1822		Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2 Very Good
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941		A-1 Excellent
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1 Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8,'53	80m	Mar. 14	1758	AY	A-2 Very Good
Curtain Up (Brit.)	Fine Arts	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7	1710		Excellent
D								
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1 Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3,'53	95m	May 23	1845	AYC	A-2 Excellent
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	A-1 Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1 Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30,'53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Moment (Brit.)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		Very Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	A-1 Good
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25,'53	92m	Aug. 22	1957		A-2 Good
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Sept. 12,'53	80m	Aug. 15	1949		Good
Doomed (Ital.)	I.F.E.	France Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790	B	Average
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2,'53	86m	May 16	1839		Fair
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		B Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5,'53	54m	Aug. 22	1957		A-1 Good
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19,'53	99m	Mar. 14	1758	AY	A-2 Very Good
E								
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53		Sept. 5	(S) 1982		
El Paso Stampede	Rep.	Allan Rocky Lane	Sept., '53					
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1,'53	79m	Aug. 29	1966		Average
F								
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28,'53	92m	May 2	1821	AY	A-2 Very Good
Fanfan the Tulip (Fr.)	Lopert	Gerard Philippe-Gina Lollobrigida	May,'53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July,'53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22,'53	68m	Apr. 18	1799	AY	A-2 Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		B Very Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20,'53					
Fighting Men (5222)	Lippert	Special Cast	Oct. 9,'53					
Five Angles on Murder (Brit.) (form. Woman in Question) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23,'52	1246	A	B Good
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July,'53	70m	June 27	1886		A-2 Good
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15,'53	78m	July 25	1927		Fair
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28,'53	128m	Mar. 13,'48			Excellent
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May,'53	73m	May 16	1837	AY	A-2 Good
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29,'53	75m	Apr. 11	1789		A-1 Very Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June,'53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June,'53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July,'53	86m	June 13	1870	AYC	A-1 Good
From Here to Eternity	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933		B Excellent
G								
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12,'53	78m				A-2
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May,'53	118m	Nov. 15,'47			Excellent
Gentleman Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B Excellent
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar. 17,'53	56m	Apr. 4	1783		A-1 Fair
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12,'53	69m	July 25	1927		Average
Girl Next Door, The (C) (320)	20th-Fox	Jane Haver-Dan Dailey	June,'53	92m	May 16	1839	AY	A-1 Fair
Girl Who Had Everything (328)	MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27,'53	67m	Mar. 7	1750	A	A-2 Good
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	B Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Lee Genn	Apr., '53	95m	Feb. 28	1742	AY	A-2 Good
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	A-2 Good
Glory Brigade, The (323)	20th-Fox	Victor Mature	July,'53	82m	May 16	1838	AY	A-1 Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Pipe Laurie	Sept., '53	81m	Aug. 22	1957		A-1 Excellent
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May,'53	57m	May 23	1846	AYC	A-1 Good
Great Jesse James Raid (color) (5221)	Lippert	Willard Parker-Barbara Payton	July 17,'53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July,'53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May,'53	153m	Jan. 5,'52	1177	AYC	B Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24,'53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (C) (3D)	Col.	Rock Hudson-Donna Reed	Oct., '53					
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	B Very Good
H								
Half a Hero	MGM	Red Skelton-Jean Hagen	Sept. 4,'53	71m	Aug. 1	1933		A-1 Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S) 1879		
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21,'53	71m	Jan. 17	1686	AY	A-2 Good
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22,'53	62m	Apr. 11	1790		A-1 Fair
Hot News (5327)	Allied	Stanley Clements	Oct. 11,'53	106m	May 23	1845	AYC	A-1 Very Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July,'53	88m	Apr. 18	1798	A	A-2 Excellent
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25,'53					
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June,'53	84m	July 4	1902		Good
I								
I Believe In You (Brit.)	Univ.	Celia Johnson-Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2 Good
I Confess (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28,'53	95m	Feb. 7	1709	A	A-2 Excellent
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar. 20,'53	77m	Feb. 7	1710	AYC	A-1 Very Good

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I, the Jury (3D)	UA	Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926		B Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2 Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1 Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53					
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nen Leslie	May 8, '53	54m	June 6	1862	AYC	A-1 Good
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941		A-1 Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m				
It Came from Outer Space (3D) (322)*	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AYC	A-1 Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2 Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	Aug., '53	90m	Aug. 22	1958		Fair
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21, '52	1417	AYC	A-1 Excellent
J								
Jack McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2 Very Good
Jalopy (5318)	AA	Bowery Boys	Feb. 15, '53	62m	Apr. 18	1798		A-1 Fair
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2 Very Good
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1 Very Good
Jennifer	Allied	Ida Lupino-Howard Duff	Oct. 25, '53					
Jeopardy (317)*	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693	AY	B Good
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC	Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2 Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1 Superior
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759		Very Good
K								
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4	1782		A-1 Very Good
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1 Good
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m				
L								
LADY Wants Mink (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	May 5, '53	92m	Mar. 28	1773	AYC	A-1 Very Good
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863		Fair
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1 Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2 Good
Latin Lovers (color) (348)	MGM	Lane Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926		A-2 Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2 Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B Very Good
Lili (color) (342)	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2 Excellent
Limelight	UA	Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11	1557	AY	B Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		Very Good
Little Boy Lost (5304)	Para.	Bing Crosby-Claude Dauphin	Sept., '53	95m	July 11	1909		A-1 Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2 Very Good
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1 Very Good
Loose in London								
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1 Fair
Love Happy	UA	Marx Bros.-Marilyn Monroe (reissue)	Apr. 15, '53	85m				
M								
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1 Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717	AY	A-1 Very Good
Mahatma Gandhi—Twentieth Century Prophet	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822		Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934		A-2 Fair
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Oct. 16, '53					
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1 Very Good
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2 Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2 Excellent
Merika (German) (color)	Brill	Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743		Fair
Merksman, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791		
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb., '53	54m	Feb. 28	1742	AYC	A-1 Very Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1 Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53					
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1 Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919		A-2 Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1 Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julia Harris	Mar., '53	91m	Dec. 20	1645	A	A-2 Good
Mexican Manhunt (5317)	Allied	George Brent-Hillary Brooke	Sept. 13, '53	71m				
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m				
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918		Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1 Fair
Mississippi Gambler (color) (310)*	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B Very Good
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53					
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53					
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965		Very Good
Mogambo (color)	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Aug. 29	(S) 1966		
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Aug. 29	(S) 1966		
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B Excellent
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790		Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		Average
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m	Oct. 12, '46			Excellent
N								
Naked Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685	A	A-2 Excellent
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauhin	Apr., '53	89m	May 2	1823		Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S) 1887		
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1 Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	B Very Good

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Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902	A	Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965		Good
No Escape	UA	Law Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		Fair
O								
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1 Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B Good
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742	AY	A-1 Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1 Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B Good
P								
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887	AYC	Good
Paola & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718		Average
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869		Very Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1 Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2 Fair
Perils of the Jungle (5214)	Lippert	Clyde Beatty	Mar. 20, '53	63m				
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17	1685	AYC	A-1 Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1 Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	Mar., '53	80m	May 16	1837	A	B Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942		Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	Mar., '53	101m	Mar. 7	1750	AYC	A-2 Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1 Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2 Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		Fair
Q								
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC	Excellent
R								
Rage of the Jungle (color)	RKO	Glenn Ford-Ann Sheridan	Sept. 15, '53					
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1 Fair
Ramuncho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759		Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53	63m				A-1
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2 Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925		B Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879		A-2 Fair
Ring Around the Clock (Ital.)	Int. Film Assoc.	Nando Bruno-Lauro Gazzolo	May 18, '53	88m	May 9	1830		A-2 Good
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m				
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1 Good
Robe, The (CinemaScope) (C)	20th-Fox	Victor Mature-Jean Simmons	Not Set		Sept. 5 (S)	1982		
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669	AY	A-1 Very Good
Roman Holiday (5301)	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901		A-2 Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m				
Royal African Rifles, The (color)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53		July 25 (S)	1927		
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981		Fair
S								
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1 Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966		Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917		A-2 Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B Excellent
San Antonio (5203)	Rep.	Rod Cameron-Arleen Whelan	Feb. 15, '53	90m	Mar. 7	1751	AY	A-2 Good
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1 Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	73m	Jan. 17	1687	AY	A-1 Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2 Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabath Scott	June, '53	108m	Apr. 18	1798	AYC	A-1 Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1 Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Sept., '53		Sept. 5 (S)	1982		
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919		A-2 Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				A-1
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-2 Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m				
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philippe-Michele Morgan	May, '53	120m	May 23	1846		C Very Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751		Good
Shadow Man (5316)	Lippert	Cesar Romero	Sept. 18, '53					
Shadows of Tombstone	Rep.	Rex Allen	Sept., '53		Aug. 29 (S)	1966		
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2 Excellent
She Had to Say Yes (form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1 (S)	1591		A-2
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2 Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1 Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1 Good
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Sept. 25, '53					
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958		A-1 Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943		Average
Slaves of Babylon (525)	Col.	Richard Conte-Linda Christian	Oct., '53					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5,'53	71m	May 9	1830	A	B Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10,'53	93m	Feb. 28	1741	AY	A-1 Excellent
Sneak Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn	(reissue) May,'53	108m			AY	B Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July,'53	117m				
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July,'53	89m	Aug. 8	1942		Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15,'53	101m	July 18	1917		A-1 Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3,'53	103m	Feb. 28	1741	AY	A-2 Excellent
Something Money Can't Buy	Univ.	Patricia Roc-Anthony Steel	Not Set				AY	
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28,'53	70m	July 4	1902		A-1 Good
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27,'53	57m	Mar. 21	1766	AY	A-1 Average
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27,'53	99m	June 6	1861	AY	B Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7,'53	76m	July 4	1902		Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2,'53	85m	Mar. 21	1765	AY	A-2 Very Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5,'53					
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July,'53	120m	May 9	1829	AY	A-2 Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949		A-1 Fair
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B Excellent
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1 Very Good
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1 Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26,'53	122m	Mar. 7	1749	AY	A-2 Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May,'53	96m	May 30	1853		B Very Good
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943		A-1 Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2,'53	90m	May 9	1830	AY	A-2 Good
Sweethearts on Parade (form.)								
Sweetheart Time (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15,'53	90m	Aug. 1	1934	AYC	A-1 Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15,'53	93m	July 4	1901	AYC	A-2 Very Good
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20,'53	73m	Jan. 17	1687	AY	A-2 Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18,'53	90m	Mar. 21	1766	AY	B Good
T								
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June,'53	81m	May 23	1846	AYC	B Very Good
Take the High Ground (color)	MGM	Richard Widmark-Karl Malden	Oct. 30,'53	101m	Aug. 29	(S) 1966		
Tall Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13,'53	84m	Feb. 14	1717	AY	A-2 Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 8,'53	77m	Feb. 21	1733		A-1 Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2 Fair
Terzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8,'53	76m	July 18	1918		A-1 Fair
Texi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1 Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18,'53	72m	July 25	1926		A-1 Good
That Man from Tangier	UA	Nils Asther-Roland Young	May 8,'53	80m	May 2	1823		B Fair
Three Forbidden Stories (Fr.)	Ellis							
Three Girls from Rome (Ital.)								
(Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		Very Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2 Excellent
Thunder Over the Plains (color)								
(form. Come On Texas)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718		
Thunderhoof	Col.	Preston Foster-Mary Stuart (reissue)	June,'53	77m				
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May,'53	98m	Apr. 18	1798	AY	A-2 Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May,'53	81m	June 6	1862		A-2 Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1 Excellent
Topeka (5325)	AA	Bill Elliott	Aug. 9,'53	69m	Sept. 5	(S) 1982		
Torch Song	MGM	Joan Crawford-Michael Wilding	Oct. 23,'53		Sept. 5	(S) 1982		
Trader Horn (339)	MGM	Harry Carey-Edwina Booth (reissue)	June,'53	120m				
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19,'53	64m				A-1
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25,'53	53m	Sept. 5	1981		Fair
Treasure of Golden Condor (C)								
(308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1 Good
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4,'53	110m	Mar. 21	1765	AYC	A-2 Excellent
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15,'53	89m	Aug. 8	1943		Average
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10,'53	72m	June 27	1887		Poor
U-V								
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2,'53					
Untamed Breed	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m				
Valley of Headhunters	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1 Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June,'53	84m	May 9	1830	AY	A-2 Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31,'53	87m	July 18	1917	AY	A-2 Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989		Fair
Vigilantes Terror	Allied	Bill Elliott-Mary Ellen Kay	Oct. 18,'53					
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5,'53	106m	June 20	1878		B Good
W								
War of the Worlds (C) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1 Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28,'53	89m	July 4	1903	AY	Good
What Price Innocence (Ital.)	I.F.E.	Lyda Baerova-Otello Toso	May 1,'53	100m	May 9	1831		Fair
White Goddess (5224)	Lippert	Jon Hall	Mar. 27,'53	73m	July 18	1919		Average
White Lightning (5326)	AA	Stanley Clements	Mar. 8,'53	61m	Mar. 7	1751		Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July,'53	96m	June 20	1877	AYC	A-1 Very Good
Wings of the Hawk (C) (3D)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981		Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5,'53					
Woman They Almost Lynched (5204)	Rep.	John Lund-Audrey Totter	Mar. 2,'53	90m	Apr. 4	1781	A	B Very Good
X Y Z								
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29,'53	112m	May 2	1821	AY	A-1 Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2 Good

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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This reports cover 120 attractions, 5,113 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go To Mars (Univ.)	—	10	33	30	3
All Ashore (Col.)	1	10	27	22	3
All I Desire (Univ.)	—	1	15	12	1
Ambush at Tomahawk Gap (Col.)	—	3	7	9	—
Arena (MGM) (3D)	—	4	2	13	2
Band Wagon, The (MGM)	2	4	5	2	—
Battle Circus (MGM)	—	13	65	29	12
Beast from 20,000 Fathoms, The (WB)	6	24	14	8	6
*Blue Gardenia, The (WB)	—	5	8	23	6
Bwana Devil (3D) (UA)	18	16	4	5	1
By the Light of the Silvery Moon (WB)	3	32	53	17	4
Call Me Madam (20th-Fox)	3	24	36	44	24
Charge at Feather River (3D) (WB)	8	4	5	8	—
City of Bad Men (20th-Fox)	—	3	25	4	—
*City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	—	5	10	—	1
Column South (Univ.)	—	4	12	18	1
*Confidentially Connie (MGM)	—	2	19	24	12
Count the Hours (RKO)	—	—	4	1	7
Cow Country (AA)	—	2	6	4	1
Cruisin' Down the River (Col.)	1	1	6	8	—
Cry of the Hunted (MGM)	—	—	9	6	—
Dangerous When Wet (MGM)	5	37	43	2	—
Desert Legion (Univ.)	—	7	24	36	1
Desert Rats, The (20-Fox)	—	5	15	24	2
Desert Song, The (WB)	—	1	34	21	2
Destination Gobi (20th-Fox)	—	5	31	42	6
Down Among the Sheltering Palms (20th-Fox)	—	1	27	23	5
Dream Wife (MGM)	—	6	13	14	3
Fair Wind to Java (Rep.)	—	1	9	14	7
Farmer Takes a Wife (20th-Fox)	—	18	16	5	3
Fast Company (MGM)	—	—	8	7	4
Fort Ti (Col.) (3D)	12	17	7	3	—
Fort Vengeance (AA)	—	—	2	7	4
49th Man, The (Col.)	—	6	3	1	—
Francis Covers the Big Town (Univ.)	5	33	11	3	—
Gentlemen Prefer Blondes (20th-Fox)	24	11	—	—	—
Girl Next Door, The (20th-Fox)	4	6	18	11	—
Girl Who Had Everything (MGM)	—	7	19	13	1
Girls of Pleasure Island (Para.)	2	12	29	13	1
Glass Wall, The (Col.)	—	2	7	3	2
Glory Brigade, The (20th-Fox)	—	2	4	5	1
Great Sioux Uprising, The (Univ.)	1	3	14	9	—
Guns of the West (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	22	28	6	1	2
Hitch-Hiker, The (RKO)	—	8	10	5	—
Houdini (Para.)	2	15	4	—	—
House of Wax (WB) (3D)	52	24	5	3	3
*I Love Melvin (MGM)	—	7	44	43	14
Invaders From Mars (20th-Fox)	—	10	9	16	8
It Came From Outer Space (Univ.) (3D)	2	4	10	7	3
It Happens Every Thursday (Univ.)	—	2	14	19	3
Jack McCall, Desperado (Col.)	—	1	17	10	5
Jamaica Run (Para.)	—	2	13	14	3
Juggler, The (Col.)	1	—	1	3	2

	EX	AA	AV	BA	PR
Kid From Left Field, The (20th-Fox)	—	—	7	4	—
Lady Wants Mink (Rep.)	—	—	3	6	7
Law and Order (Univ.)	—	7	29	28	—
Let's Do It Again (Col.)	—	4	10	9	1
Lili (MGM)	5	6	3	2	1
Lone Hand (Univ.)	—	12	33	15	—
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	—
Main Street to Broadway (MGM)	—	1	—	4	7
Man From the Alamo (Univ.)	—	5	4	1	—
Man in the Dark (Col.) (3D)	4	15	7	5	2
Man on a Tightrope (20th-Fox)	—	—	5	15	5
Maze, The (3D) (AA)	1	2	3	9	1
Member of the Wedding (Col.)	3	1	6	2	4
Moon Is Blue, The (UA)	10	3	—	—	—
Moulin Rouge (UA)	15	31	12	18	4
Never Let Me Go (MGM)	—	5	40	43	3
Off Limits (Para.)	2	17	39	23	—
Peter Pan (RKO)	43	23	3	2	—
Pickup on South Street (20th-Fox)	10	41	18	5	4
Plunder of the Sun (WB)	—	—	—	5	—
Pony Express (Para.)	—	37	28	10	—
Powder River (20th-Fox)	—	8	25	24	—
President's Lady, The (20th-Fox)	11	20	45	20	13
Prince of Pirates (Col.)	—	—	4	6	—
Queen Is Crowned, A (Univ.)	3	8	1	4	4
Raiders of the Seven Seas (UA)	—	1	3	10	3
Remains to Be Seen (MGM)	—	10	32	9	1
Ride Vaquero (MGM)	1	7	20	5	1
Roar of the Crowd (AA)	—	3	2	—	—
Salome (Col.)	9	36	13	5	1
Sangaree (Para.) (3D)	3	8	2	1	2
Savage Mutiny (Col.)	—	—	3	5	—
Scandal at Scourie (MGM)	—	6	12	14	6
Scared Stiff (Para.)	21	34	5	3	—
Second Chance (3D) (RKO)	2	2	3	6	—
Seminole (Univ.)	—	22	30	17	3
Serpent of the Nile (Col.)	—	—	6	11	3
Shane (Para.)	9	4	—	1	—
*She's Back on Broadway (WB)	1	11	31	40	10
Siren of Bagdad (Col.)	—	—	2	7	1
Slight Case of Larceny, A (MGM)	—	—	1	9	—
Small Town Girl (MGM)	—	10	33	52	3
Snows of Kilimanjaro (20th-Fox)	28	58	15	4	1
†So This Is Love (WB)	—	1	4	1	—
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	—	2	3	2	—
South Sea Woman (WB)	—	9	24	10	—
Split Second (RKO)	—	1	18	16	2
Stalag 17 (Para.)	2	10	6	1	—
*Star, The (20th-Fox)	—	—	17	17	29
Stars Are Singing, The (Para.)	—	4	25	27	14
Story of Three Loves, The (MGM)	—	8	6	4	3
Sun Shines Bright, The (Rep.)	—	—	—	3	6
Sword and the Rose, The (RKO)	—	1	3	1	1
Take Me to Town (Univ.)	—	8	17	9	1
Tarzan and the She-Devil (RKO)	—	4	4	2	1
Taxi (20th-Fox)	—	4	12	18	16
Thunder Bay (Univ.)	2	6	8	6	1
Titanic (20th-Fox)	2	39	33	11	2
Tonight We Sing (20th-Fox)	—	8	2	5	9
Trouble Along the Way (WB)	2	10	26	58	11
Vanquished, The (Para.)	—	1	17	9	4
White Witch Doctor (20th-Fox)	12	27	8	1	—
Woman They Almost Lynched (Rep.)	8	10	15	4	1
Young Bess (MGM)	1	17	27	19	3

The NSS PRIZE BABY Salutes the folks behind THE AL LICHTMAN TESTIMONIAL



Yes, we're saluting the folks at 20th Century-Fox ... who are placing the full weight of their ability, their "know-how" and their loyalty, behind the "Al Lichtman Testimonial"... and we add a "bravo" for the great contributions to this worthy effort being made by leading exhibitors.

The job couldn't be done by a *nicer gang* ... and it couldn't happen to a *nicer guy*!

The Prize Baby